The INLAND PRINTER

VOLUME 76
NUMBER 5

FEBRUARY
1926



THE LEADING BUSINESS & TECHNICAL
JOURNAL OF THE WORLD IN THE PRINTING
AND ALLIED INDUSTRIES

GENTLE

The Virkotype Process

is a new method of producing the effects obtained in embossing or copper plate printing without dies or engraved plates. Ordinary type is sufficient.

The embossed effect may be gotten in high glistening relief with inks of every desired color or colors, and the engraved effect in relief having a dead finish.

A great variety of printed work now sent out flat may be converted into a more beautiful and profitable form at trifling cost.

E. M. BROOMHALL, 9 S. Second Street, Harrisburg, Pa., writes:

November 20, 1924. "Business is rushing. Kindly send us another Embossing Machine as before. Last one received and set up and is working fine."

September 10, 1925. "The Embossing Machines we have received from you are very satisfactory and we are using them continuously eight hours a day."

October 2, 1925. "We are meeting with wonderful success with your Embossing Machines and we find that we are compelled to order another machine as before."

This concern is now using 7 VIRKOTYPE Machines.

Virkotype machines, costing from $110 to $275, and Virkotype compounds, as well as free information concerning the process, may be had of

Wood, Nathan & Virkus Company

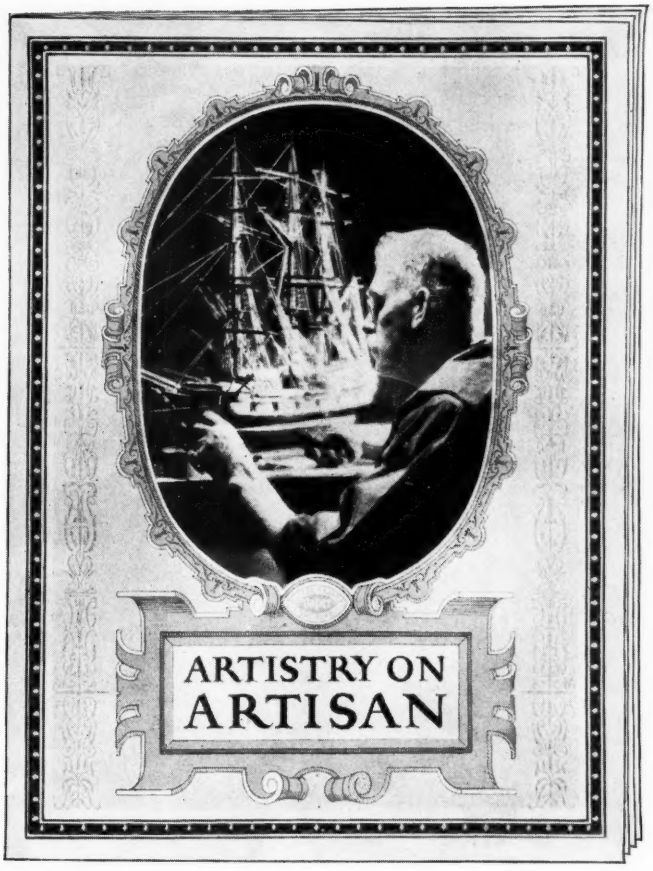
547 West 23rd Street, New York City

BUTLER DIVISIONS

J. W. Butler Paper Company	Chicago
Standard Paper Company	Milwaukee
McClellan Paper Company	Minneapolis
McClellan Paper Company	St. Paul
McClellan Paper Company	Duluth
Butler Paper Company	Detroit
Central Michigan Paper Co.	Grand Rapids
American Mills Corporation	New York
Mississippi Valley Paper Co.	St. Louis
Missouri-Interstate Paper Co.	Kansas City
Southwestern Paper Company	Dallas
Southwestern Paper Company	Fort Worth
Southwestern Paper Company	Houston
Butler Paper Company	Denver
Sierra Paper Company	Los Angeles
Pacific Coast Paper Co.	San Francisco
Pacific Coast Paper Co.	Fresno
Mutual Paper Corporation	Seattle
Butler American Paper Co.	New York
Patten Company, Ltd.	Honolulu

BUTLER BRAND Paper THE BEST

The Symbol of Eighty Years' Service to Printers

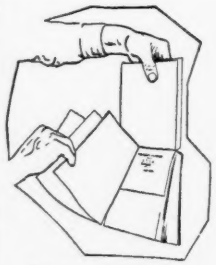


WHEN you hold in your hand this newest presentation of ARTISAN, your fingers as well as your eyes will tell you that this paper is a thing of beauty.

As you turn its pages, you will realize how exquisite paper can make pictures. It is something which printers will want to show their customers, to demonstrate what fine things printing can accomplish.

Copies of "Artistry on Artisan" are being distributed to customers of the Butler Divisions. Watch for yours, it will give you many minutes of pleasure, with a future promise of profit.

Butler Paper



You can tear sheets from center of Pad. It's a pad till the last sheet is used

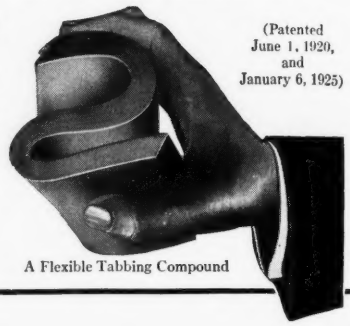
Sheets Tear Off Clean!

Nurex Tabbing Compound

is non-inflammable. No gasoline or benzine to explode. It is flexible. Applied cold with a brush and dries in 3 to 5 minutes per coat. You can print and assemble in gangs. It will not crack under the cutter. Sheets tear off clean. It works the same winter or summer. It is the wonder compound. It saves 50 per cent labor.

COLORS: Red or Natural
Put up in Gallons or Quarts Government Measure

NUREX supplied through all Printers' Supply Houses



(Patented June 1, 1920, and January 6, 1925)

A Flexible Tabbing Compound

THE LEE HARDWARE CO., Salina, Kansas, U. S. A.

FOR AN ACCURATE COUNT



Model 5 D 1, one of 57 standard models

Write for the Productimeter Catalogue

PRODUCTIMETERS give you the "count" quickly, accurately and dependably. Extra rugged construction and reliable mechanism; large, easy-to-read black figures on white background. Quick reset; single turn clears figures to zero. Easy to install.

Your plant equipped with Productimeters is assured of an infallible count on every job.

DURANT MFG. CO.
653 Buffum St., Milwaukee, Wis.

The Productimeter

The INLAND PRINTER

Vol. 76, No. 5 HARRY HILLMAN, *Editor-in-Chief* MARTIN HEIR, *Associate Editor* February, 1926

Published Monthly by

THE INLAND PRINTER COMPANY

632 Sherman Street, Chicago, U. S. A.
New York Advertising Office, 41 Park Row

TERMS—United States, $4 a year in advance; single copies, 40c. Canada, $4.50; single copy, 45c. Foreign, $5 a year; single copy, 50c.

Entered as second-class matter, June 25, 1885, at the postoffice at Chicago, Illinois, under act of March 3, 1879.

REDUCOL

is an equalizer and adjuster of printing ink. It does not thin the ink, but *softens* it by breaking up the pigment, thus improving distribution and giving more impressions per pound of ink. It cuts the excessive tack out of the ink and eliminates picking and mottling, without ill effects of any kind.

The safe drying quality of Reducol prevents both crystallization and rubbing off of ink. On process work, it leaves each impression with an ideal surface for perfect register and overlapping. On heavy solids, a soft, smooth effect is produced.

Reducol cuts down *offset* and slip-sheeting. It prevents the sheet from sticking to the form. It reduces washup during a run to a minimum, insures cleaner and faster printing and acts as a preservative for rollers.

Tried, proved and found satisfactory by the printing trade of the United States, Canada and England

INDIANA CHEMICAL & MANUFACTURING COMPANY

135 South East Street, Indianapolis, Indiana

23-25 East 26th Street, New York City 608 South Dearborn Street, Chicago

Pacific Coast Agents: Geo. Russell Reed Co., San Francisco Seattle Portland Los Angeles
British Agents: Borne & Co., Ltd., 35-37 Banner St., London, E. C. 1
Canadian Agents: Sinclair & Valentine Co. of Canada, Ltd., Toronto Montreal Winnipeg

HOW THE FOOD MAKERS HAVE BECOME COSMOPOLITAN CHEFS . . . *Told by* JAMES WALLEN



Photo loaned by IDA BAILEY ALLEN, *International Authority on Foods*

PHOTO-ENGRAVING *spreads the World's Table*

DAINTINESS reigns in the dining-room and gone are the spacious days when the troubadour sang:

"The strong table groans,
Beneath the smoking sirloin stretched immense."

The refinements of service and provisions for the average home are the result of the campaigning of determined manufacturers of trademarked foods.

These advertisers have changed the breakfast habits of the people in one generation. Luncheon and dinner menus likewise are largely taken from the advertising pages.

Alluring illustration conveys the suggestion of taste and aroma in hypnotic fashion. Appetite is whetted by visions of enticement, the world's pantry in picture.

Photo-engraving has given the food manufacturer a subtle, persuasive and yet vivid manner of presenting his products to all the world. It has made him a cosmopolitan chef.

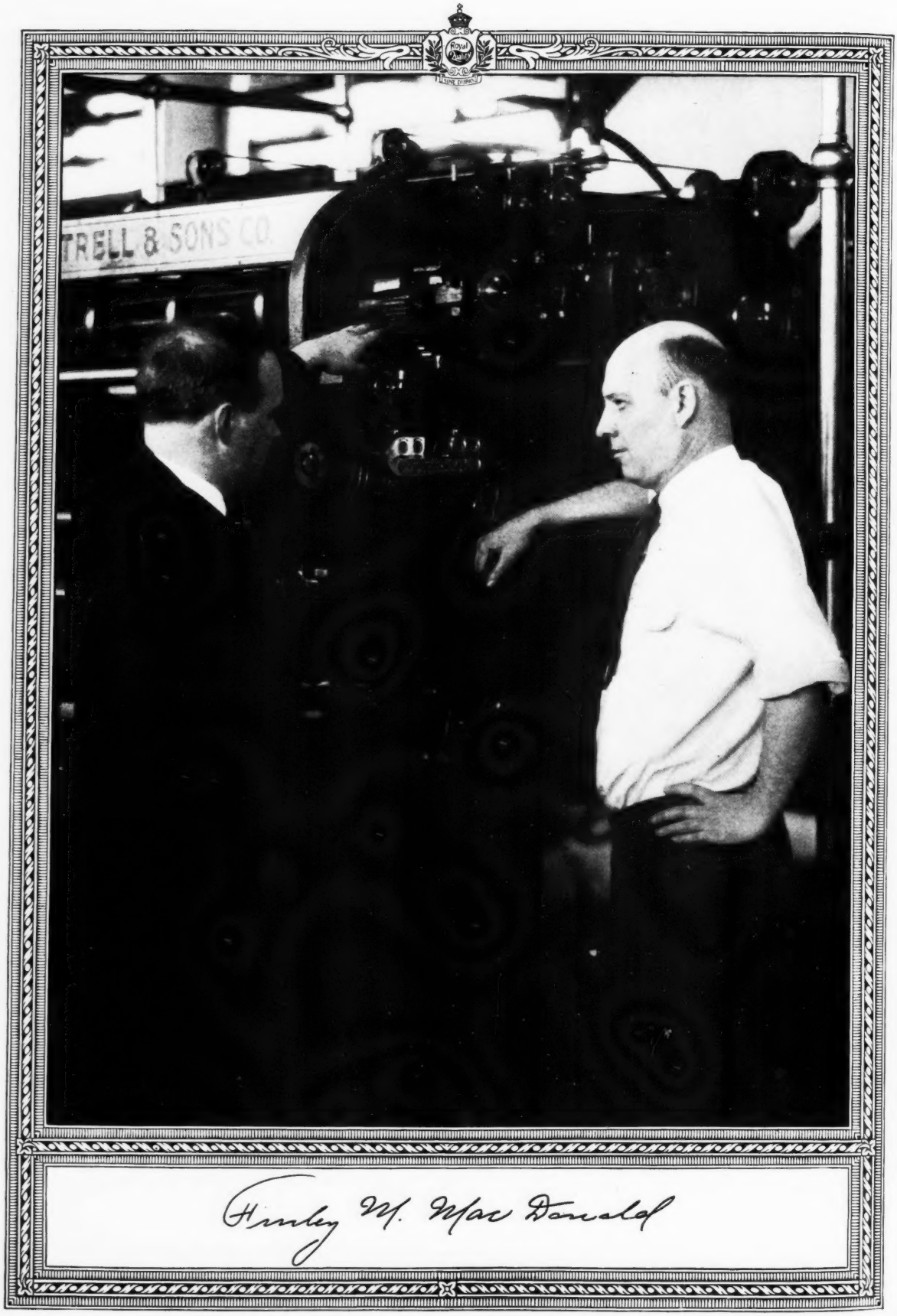
The members of the American Photo-Engravers Association are making their craft the right and ready assistant of every other industry. "Your Story in Picture Leaves Nothing Untold."

The Association booklet "The Relighted Lamp of Paul Revere" may be secured from members or from the headquarters at Chicago. It is a little text book on co-operative effort.

AMERICAN PHOTO-ENGRAVERS ASSOCIATION

GENERAL OFFICES • 863 MONADNOCK BLOCK • CHICAGO

Copyright, 1926, American Photo-Engravers Association


TRELL & SONS CO.
Finley M. MacDonald

Interviews with Royal Pressmen

"Mac" is the man in the white shirt

THE OTHER FELLOW is our own Frank Galvin. There they stand talking electrotypes. And right here you have the best method known to advertising for "debunking" generalities and bringing what's really true about a product or service down to brass tacks.

"MAC"—Finley M. MacDonald—is the mechanical mentor of the big national monthly magazine "Needlecraft," published and printed in Augusta, Maine—five hundred and fifteen miles from Philadelphia.

Mac's job is to produce one million one hundred thousand copies per month—printing a sheet forty and a half by sixty-four—eighteen up—nearly always in four colors, and faithfully reproducing engravers' proofs on such national ads as Campbell Soup, Gold Dust, Fels-Naptha, Bon Ami, Cream of Wheat, etc.

Royal's job is to make electrotypes of these four-color subjects—electrotypes which suit Mac's requirements in every particular. And Royal does it to a nicety. Mac says so, and he expresses it thusly:

> "We put your plates on as they come. They are ready to run when we get them. They require a minimum of make-ready. They register—with the result that we do not often have to saw them apart and move the parts around to get register. They withstand wear perfectly and sustain the quality of the presswork throughout the run of two hundred and fifty thousand impressions."

This testimony, of which we are very proud, is just another instance which carries its own moral.

Royal Electrotype Company

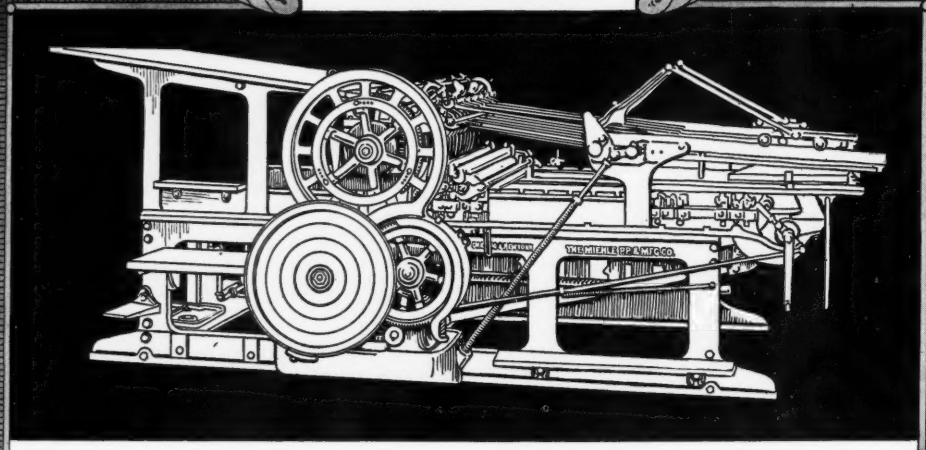
BOSTON OFFICE
516 Atlantic Ave.

Philadelphia

NEW YORK OFFICE
1270 Broadway

Member International Association of Electrotypers

The Miehle



LOST TIME

LOST time on a Miehle is never due to any deficiency in the press itself.

The Miehle is always ready for any and all kinds of work. It makes no difference what you bring to it; it will handle the work more easily, more speedily and turn out a better job than is possible on any other two-revolution press.

Lost time on a Miehle is always due to conditions outside of the press.

MIEHLE PRINTING PRESS & MFG. CO.

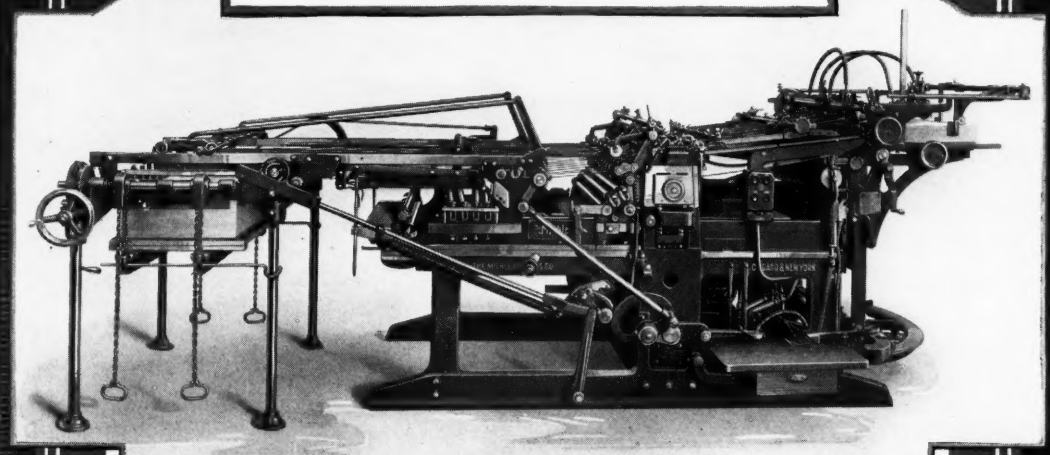
Principal Office: **Fourteenth and Robey Streets, Chicago**

Sales Offices in the United States

CHICAGO, ILL., 1218 Monadnock Block — PHILADELPHIA, PA., 1015 Chestnut Street — BOSTON, MASS., 176 Federal St.
NEW YORK, N. Y., 2040 Woolworth Bldg. — DALLAS, TEX., 611 Deere Bldg. — SAN FRANCISCO, CAL., 693 Mission St.
ATLANTA, GA., Dodson Printers Supply Co. — DISTRIBUTERS for CANADA: Toronto Type Foundry Co., Ltd., Toronto, Can.

YOU NEVER HEARD OF A MIEHLE BEING SCRAPPED

Miehle Automatic PRESSES
for Continuous Production



ECONOMY

THE order of the day is rigid economy. More than ever, the most thorough-going pruning of every unnecessary cost is the essential basis of the printer's salvation.

In the pressroom, this means the utter necessity for the installation of *Miehle Automatic Presses.* Their use cuts deeply into the greatest of all cost factors—the payroll.

With *Miehle Automatic Presses*, two dollars in wages will do the work of three. You get 1½ for 1.

MIEHLE PRINTING PRESS & MFG. CO.

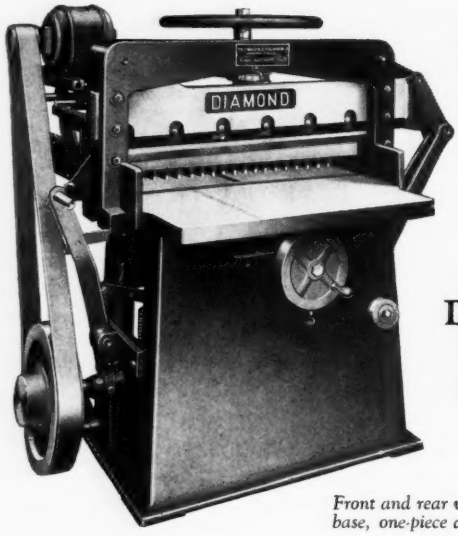
Principal Office: **Fourteenth and Robey Streets, Chicago**

Sales Offices in the United States

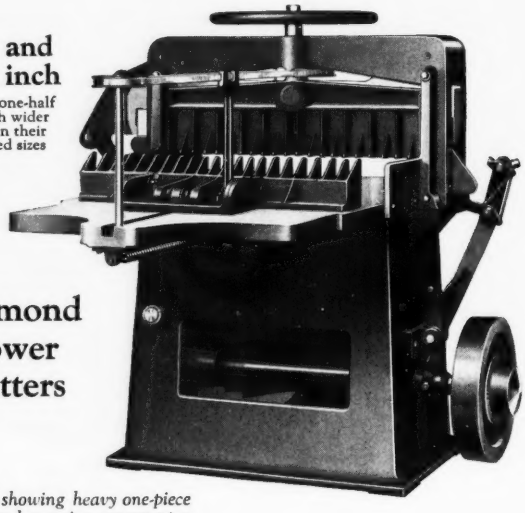
CHICAGO, ILL.	NEW YORK, N. Y.	PHILADELPHIA, PA.	DALLAS, TEX.
1218 Monadnock Block	2640 Woolworth Bldg.	1015 Chestnut Street	611 Deere Bldg.
BOSTON, MASS.	SAN FRANCISCO, CAL.	ATLANTA, GA.	
176 Federal St.	693 Mission St.	Dodson Printers Supply Co.	

DISTRIBUTORS for CANADA: Toronto Type Foundry Co., Ltd., Toronto, Can.

Excel Because They Cut Well



30 and 34 inch
Cut one-half inch wider than their rated sizes

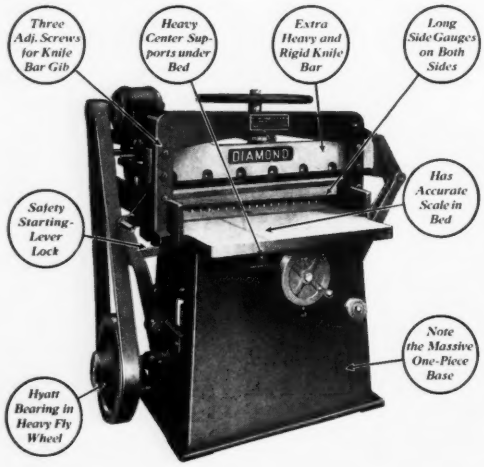


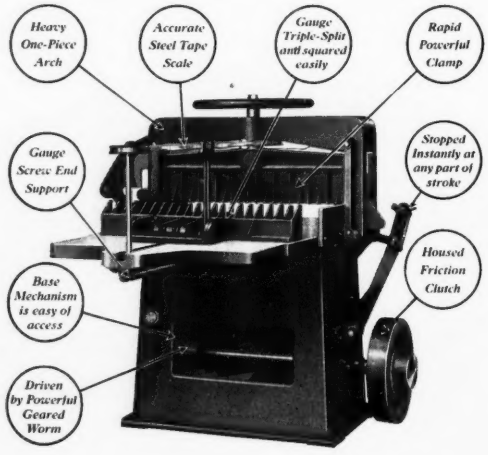
Diamond Power Cutters

Front and rear views, showing heavy one-piece base, one-piece arch and massive construction

ALL over the world, in printing plants and binderies, you'll find the Diamond doing the most difficult jobs of cutting, whether it be cutting light or heavy stock for the press or the most accurate cutting or trimming of sheets, pamphlets or books after printing. Year after year Diamond Cutters keep in the lead as the largest selling cutters in the world within their rated sizes. You'll find them everywhere. No Diamond Power Cutter has ever worn out.

Sold by Supply Dealers
Manufactured only by **The Challenge Machinery Co.** **Grand Haven, Mich.**
Chicago New York





Study the Many Built-in Points of Superiority



Design by C. D. ELLINGER

See *reverse side* for list of WESTVACO DISTRIBUTORS

The Mill Price List

Distributors of

Westvaco Mill Brand Papers

The Chatfield & Woods Co.	20 W. Glenn Street, *Atlanta, Ga.*
The Arnold-Roberts Co.	*Augusta, Me.*
Bradley-Reese Co.	308 W. Pratt Street, *Baltimore, Md.*
Graham Paper Co.	1726 Avenue B, *Birmingham, Ala.*
The Arnold-Roberts Co.	180 Congress Street, *Boston, Mass.*
The Union Paper & Twine Co.	Larkin Terminal Building, *Buffalo, N.Y.*
Bradner Smith & Co.	333 S. Desplaines Street, *Chicago, Ill.*
West Virginia Pulp & Paper Co.	732 Sherman Street, *Chicago, Ill.*
The Chatfield & Woods Co.	3rd, Plum & Pearl Sts., *Cincinnati, O.*
The Union Paper & Twine Co., 116-128 St. Clair Ave., N.W.,	*Cleveland, O.*
Graham Paper Co.	421 Lacy Street, *Dallas, Texas*
Carpenter Paper Co. of Iowa, 106-112 Seventh St. Viaduct,	*Des Moines, Ia.*
The Union Paper & Twine Co.	551 E. Fort Street, *Detroit, Mich.*
Graham Paper Co.	201 Anthony Street, *El Paso, Texas*
Graham Paper Co.	*Houston, Texas*
Graham Paper Co.	6th & Broadway, *Kansas City, Mo.*
The E. A. Bouer Co.	175-185 Hanover Street, *Milwaukee, Wis.*
Graham Paper Co., 607 Washington Avenue, South,	*Minneapolis, Minn.*
Graham Paper Co.	222 Second Avenue, N., *Nashville, Tenn.*
The Arnold-Roberts Co.	511 Chapel Street, *New Haven, Conn.*
Graham Paper Co., S. Peters, Gravier & Fulton Streets,	*New Orleans, La.*
Beekman Paper and Card Co., Inc., 137-141 Varick Street,	*New York, N.Y.*
West Virginia Pulp & Paper Co.	200 Fifth Avenue, *New York, N. Y.*
Carpenter Paper Co.	9th & Harney Streets, *Omaha, Neb.*
Lindsay Bros., Inc.	419 S. Front Street, *Philadelphia, Pa.*
The Chatfield & Woods Co.	2nd & Liberty Avenues, *Pittsburgh, Pa.*
The Arnold-Roberts Co.	86 Weybosset Street, *Providence, R. I.*
Richmond Paper Co., Inc.	201 Governor Street, *Richmond, Va.*
The Union Paper & Twine Co.	*Rochester, N. Y.*
Graham Paper Co.	1014 Spruce Street, *St. Louis, Mo.*
Graham Paper Co.	16 East 4th Street, *St. Paul, Minn.*
West Virginia Pulp & Paper Co.	503 Market St., *San Francisco, Cal.*
R. P. Andrews Paper Co.	704 1st Street, S. E., *Washington, D. C.*
R. P. Andrews Paper Co.	*York, Pa.*

Manufactured by

West Virginia Pulp & Paper Company

KREOLITE

Printers Need Good Floors

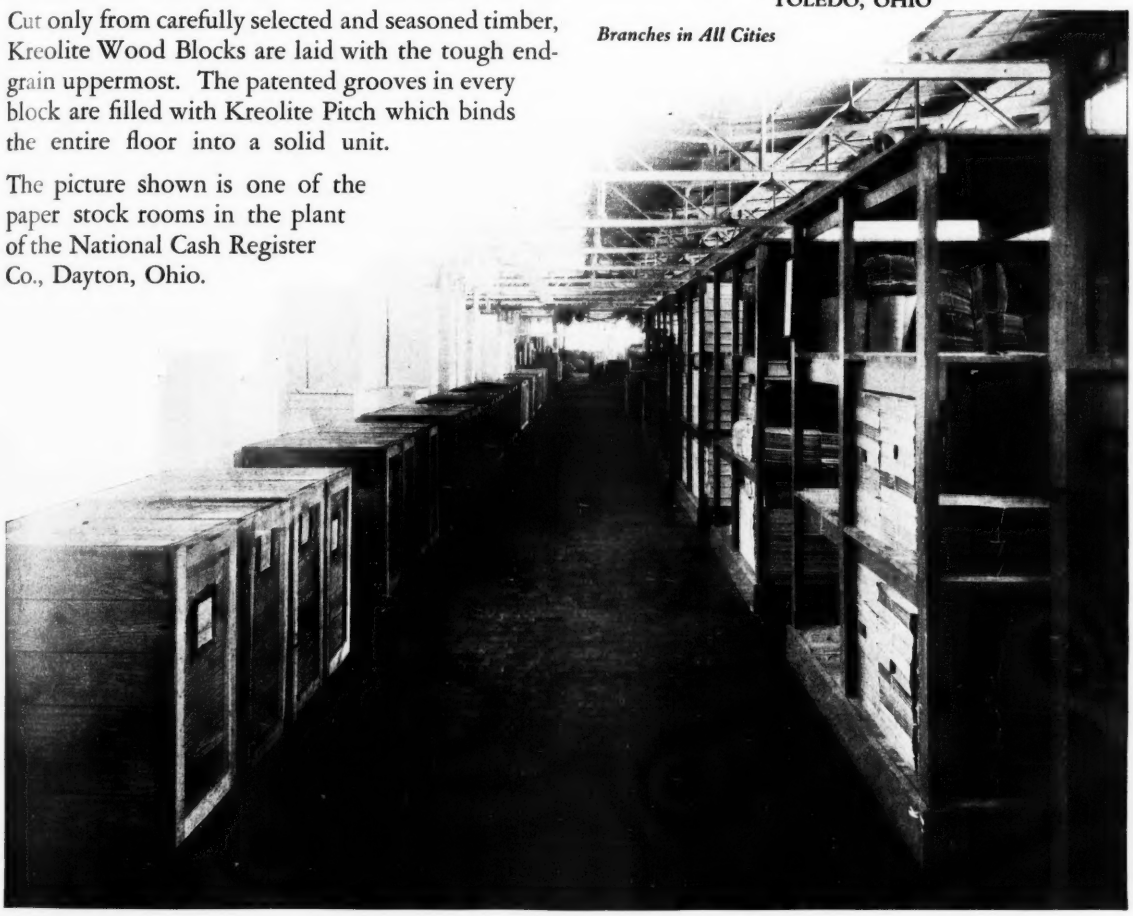
Whether it is the ponderous weight and vibration of printing presses or the constant trucking of forms or heavy paper stocks, a good, strong, resilient flooring is necessary. Printers everywhere have found ***Kreolite Wood Block Floors*** have solved these problems.

Cut only from carefully selected and seasoned timber, Kreolite Wood Blocks are laid with the tough end-grain uppermost. The patented grooves in every block are filled with Kreolite Pitch which binds the entire floor into a solid unit.

The picture shown is one of the paper stock rooms in the plant of the National Cash Register Co., Dayton, Ohio.

Send your flooring problem to us for solution. Our engineers will study your needs and make proper recommendation without any obligation to you.

The Jennison Wright Company
TOLEDO, OHIO
Branches in All Cities



FLOORS
WOOD BLOCK

No. 15652 Dumping Table

(Wood No. 5652)



Standard 6-foot Dumping Table, complete as shown in illustration.

Galley Top (28 x 72 inches) accommodating fourteen full-length galleys; each sloping galley shelf 5 inches wide.

Overhead Bank has twenty-five 14-em and two 28-em compartments for spacing materials, dashes, etc. Adjustable in height.

Copy-Hook Bar at Top with fourteen hooks for copy. Adjustable in height.

Overhead lights controlled by switch as shown. (Supplied only as an extra.)

Take-Slug Rack with twenty-six compartments for 14-em measure underneath work bank.

Two shelves on each side of table (four in all) 12⅝ inches deep, for short galleys.

Seven shelves, full length, open through, for full-length galleys.

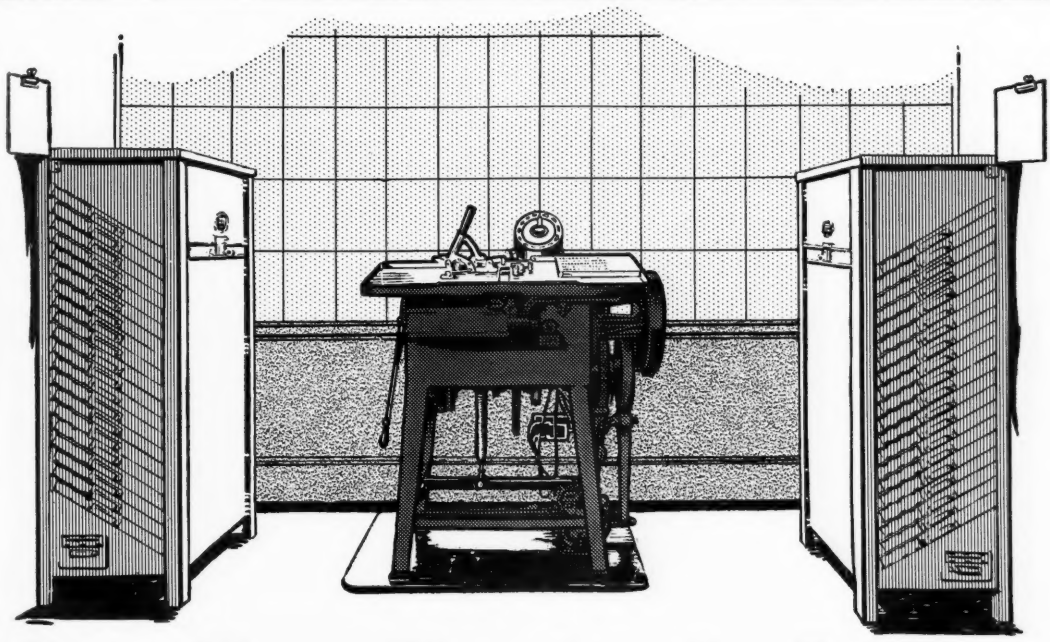
Height to working surface, 37½ inches; height over all (including light fixtures), 78 inches.

Floor space, 28x72 inches.

THE HAMILTON MANUFACTURING COMPANY

Eastern House: RAHWAY, N. J. TWO RIVERS, WISCONSIN

HAMILTON GOODS ARE FOR SALE BY PROMINENT TYPE FOUNDERS AND DEALERS EVERYWHERE



Gear Your Shop to the Ludlow

AFTER the installation of the Ludlow many job shops found that this system of composition had, in actuality, become the main driving gear of the whole shop. The immediate results were improvement in typelines and increased production in the composing room—but the secondary results proved far more important.

With the Ludlow came a new ability—the ability to produce jobs that had heretofore been beyond the capabilities of the job shop and the old one-type-at-a-time method. Jobs produced under the old system that meant a tedious search for sorts and a battle for profits, prove simple when the type shortage trouble is eliminated by the Ludlow.

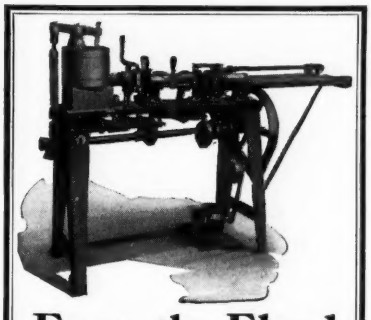
It was found that the quality and variety of the Ludlow composition produced more business and that the lowered composition cost opened new fields in competitive work.

Thus the pace set by the Ludlow becomes the driving force back of the shop and worries incidental to the old single-type methods are forever banished.

Ludlow Typograph Co.

2032 Clybourn Avenue, Chicago

Atlanta: 41 Marietta Street
San Francisco: 5 Third Street
Boston: 261 Franklin Street
New York: 63 Park Row



From the Elrod

Leads, Slugs and Plain Rules

in any quantity, cut to any length desired at actually less than the cost of distributing used material. The Elrod is simple and automatic—no expert operator is required. Elrod material is cast from any standard slug metal and is of the highest quality, standing up even under severe stereotyping and press conditions.

LUDLOW QUALITY COMPOSITION

Increased Sales Guaranteed

Any employing printer, printing salesman or service man who buys my DIRECT MAIL MANUAL and uses it and its *year of Supplementary Service* will make additional sales and income sufficient to repay the cost several times.

Any one who buys the Manual and is dissatisfied at the end of the year may have his money back.

CLOSED TERRITORY

Altoona
Atlanta
Augusta (Me.)
Boston
Buffalo
Camden
Dallas
Dayton
Harrisburg
Hartford
Lynchburg
Milwaukee
Minneapolis
Montreal
Nashville
Newark
New Haven
New Orleans
New York
Paterson
Philadelphia
Richmond
Rochester
San Francisco
Seattle
Stamford, Conn.
Toronto
Washington
Wilkes-Barre
Williamsport
Wilmington
Winnipeg

CIRCULAR ON REQUEST

Charles Austin Bates

AEOLIAN BUILDING, NEW YORK

Please Mention THE INLAND PRINTER *When Writing to Advertisers.*

1925 The Most Profitable Year for Chandler & Price Printers

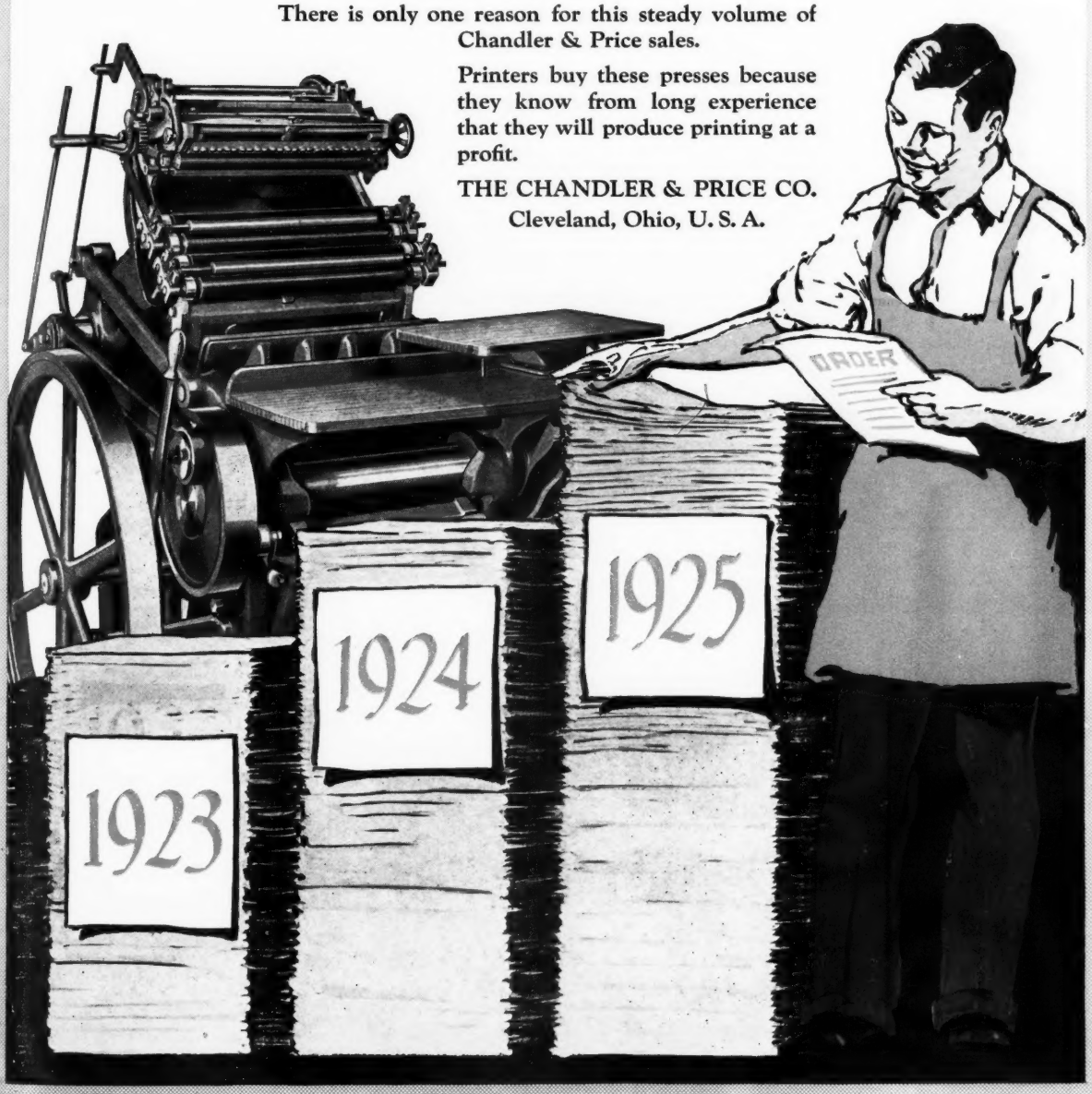
Chandler & Price Presses turned out more printed impressions in 1925 than in any year of our history.

And they must have been profitable impressions, too, for during 1925 a very large percentage of these same printers ordered new Chandler & Price Presses to add to their present equipment.

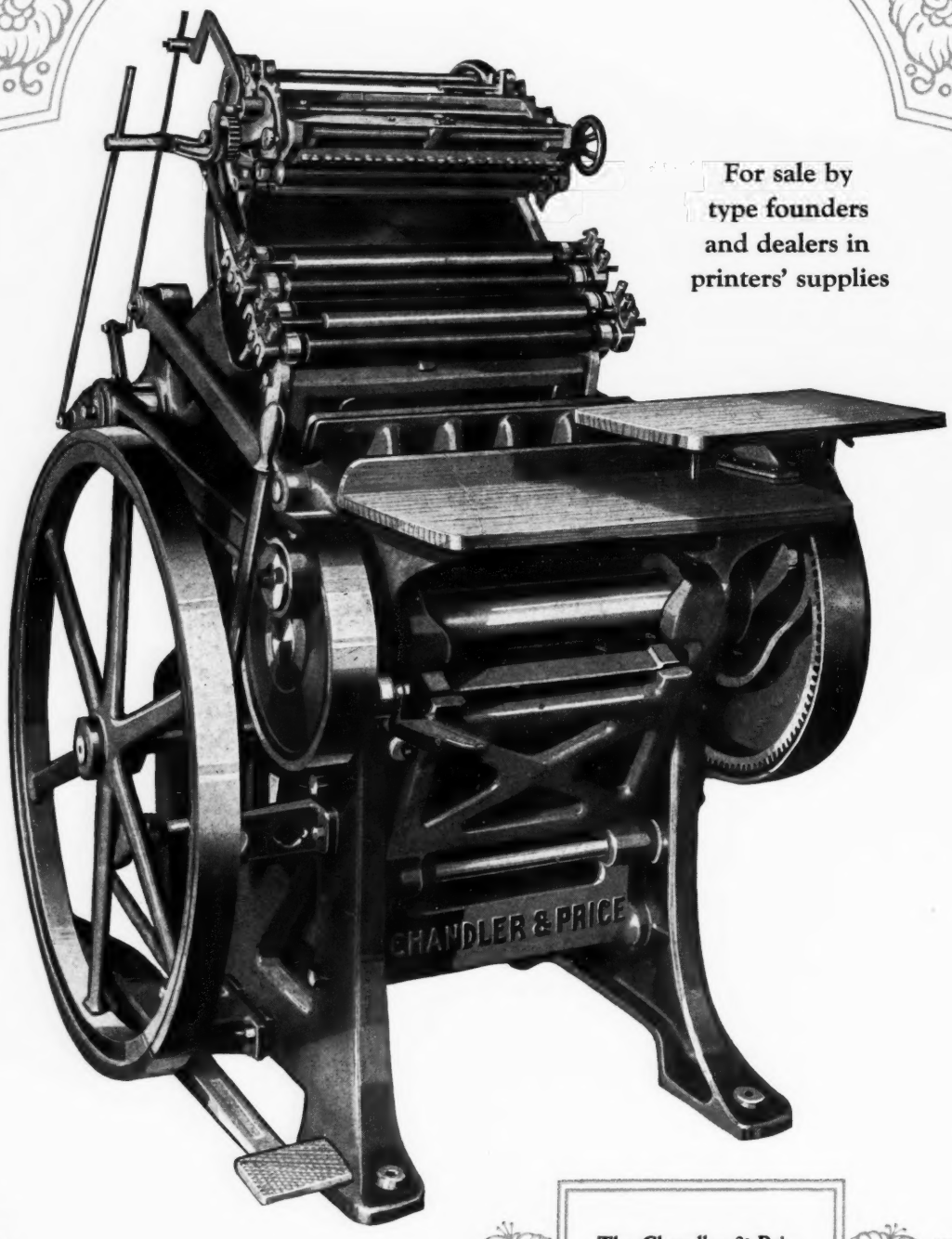
There is only one reason for this steady volume of Chandler & Price sales.

Printers buy these presses because they know from long experience that they will produce printing at a profit.

THE CHANDLER & PRICE CO.
Cleveland, Ohio, U. S. A.



This insert printed work and turn on 13½ x 20 sheets, single rolled without slip-sheeting, on a 14½ x 22 Chandler & Price Press.

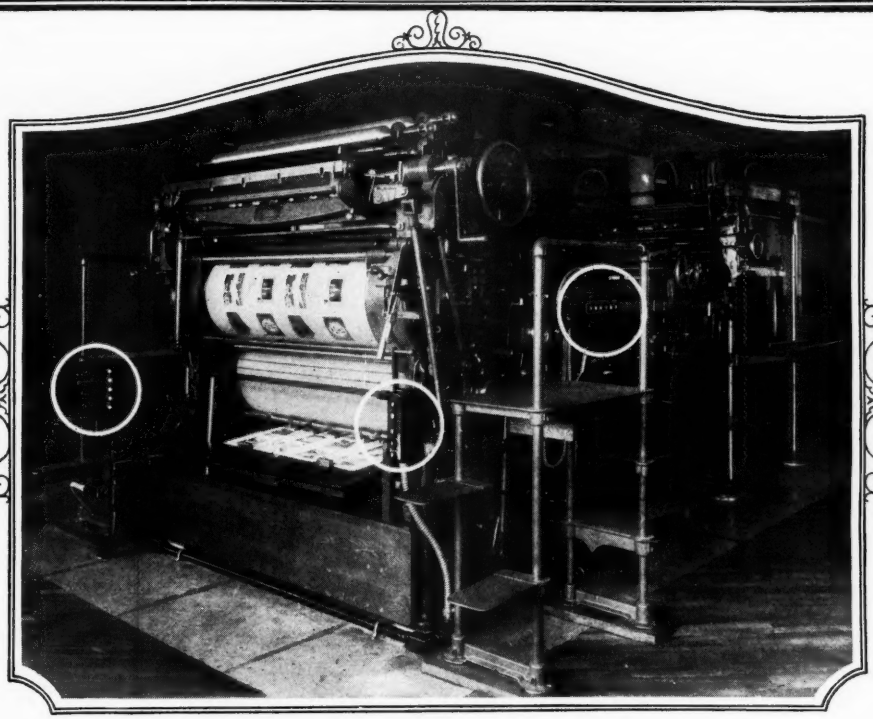


For sale by
type founders
and dealers in
printers' supplies

The Chandler & Price
CRAFTSMAN press
12 x 18, one of five
popular sizes.

Chandler & Price

This insert printed work and turn on 13½ x 20 sheets, single rolled without slip-sheeting, on a 14½ x 22 Chandler & Price Press.



THE high class of offset work produced by Jahn & Ollier on this Miehle Offset Press demanded the best in motor and control apparatus. Here, as everywhere, Cline-Westinghouse Equipment has proved more than equal to the exacting demands made on it. Instant response of the dependable motor in starting, inching, reversing and stopping, by automatic push button controls, conveniently located. Safety and ease in removing plates and blankets. Further proof of the value of Cline's 25 years of specialized knowledge, when applied to the most modern press construction.

CLINE ELECTRIC MFG. CO.

Western Office
First Nat'l Bank Bldg.
San Francisco,
Calif.

Main Office
Conway Bldg.
111 W. Washington St.
Chicago

Eastern Office
Marbridge Bldg.
47 W. 34th St.
New York

CLINE SYSTEM
CLINE ELECTRIC MFG. CO. CHICAGO
CLINE WESTINGHOUSE

THE CRAFTSMAN
Line-up and Register Table

Designed to Meet the Exacting Requirements *of* Good Printing

EMBODYING new and more practical improvements to simplify and facilitate every operation in lining up and registering forms, and which are contained in no other Line-up and Register Table.

Why the Craftsman Line-up and Register Table Stands Preeminent

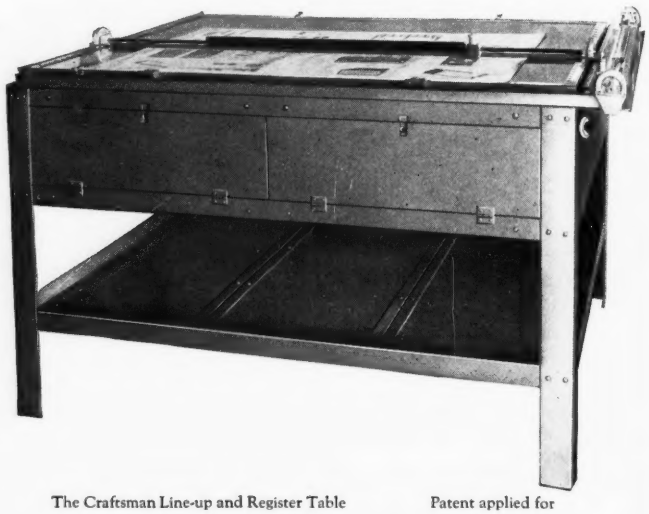
The horizontal and vertical straight-edges on the Table are attached by gears meshed to slotted tracks. Impossible to get out of adjustment.

An adjustable self-inking marking wheel attached to each straight-edge, eliminating hand-drawn lines and assuring perfect parallelism of lines.

A simple raising device lifts straight-edges off paper when moving them to another position.

An adjustable side guide for quick, accurate positioning of sheet and subsequent sheets of the same job.

INVALUABLE TO LITHOGRAPHERS IN PREPARING STICK-UP SHEETS, Etc.



The Craftsman Line-up and Register Table — Patent applied for

Standard Sizes:

38 x 50 inches **45 x 65 inches** **50 x 75 inches**

THE CRAFTSMAN LINE-UP AND REGISTER TABLE is all-metal steel construction. Surface is heavy plate glass with illuminating compartment beneath. By pressing a button a flood of light is thrown upward sufficient for the closest registering. Two spring-steel straight-edges, vertically and horizontally to each other, are attached to Table by the rack and gear method. This method insures perfect line-up at all times. No wires to stretch, break or become loose.

The self-inking wheels on straight-edges insure perfect parallelism of lines, eliminating hand-drawn lines and possible inaccuracies by holding pencil at varying angles along the straight-edges. An adjustable side guide, together with combination sheet stops and clamps, secures the sheet at same points of contact as on the press. The absolute accuracy and trouble-proof method of operating straight-edges places the Craftsman Table far ahead of any other line-up and register table on the market. The Table is handsomely finished in olive green.

Price and terms on application. Send for literature

National Printer's Supply Company

Makers of Printer's Registering Devices

49-59 RIVER STREET, WALTHAM, MASS., U. S. A.

Please Mention THE INLAND PRINTER *When Writing to Advertisers.*

Electric Power Is Cheaper Than Manual Labor

BUT IF YOU OPERATE A POWER CUTTER WITH A HAND CLAMP YOU MAKE LESS THAN ONE-HALF THE SAVING

When you purchase a Power Cutter, buy a real one, select one that is true to name—one on which the Clamping as well as the Cutting is done by Power.

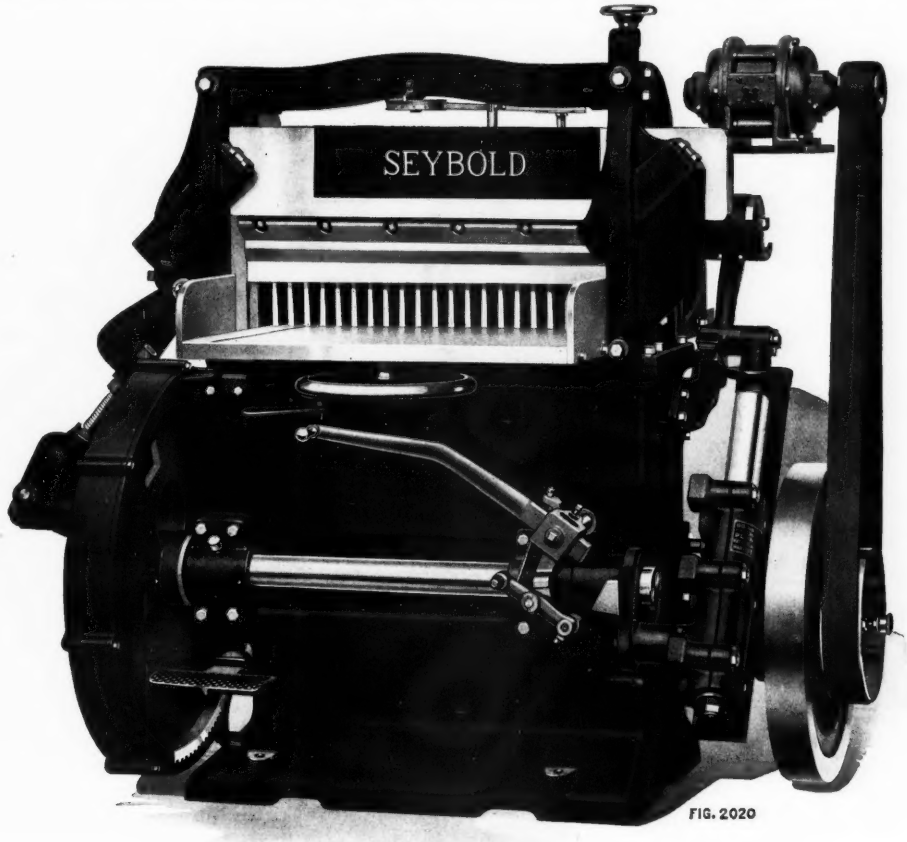


FIG. 2020

THE SEYBOLD AUTOMATIC CUTTER

32″ AND 38″ SIZES

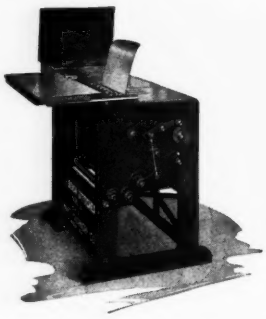
Designed and built to make a profit on cutting possible for small and medium size shops that never supposed they could afford to buy an Automatic Cutter. *Ask for Circular 2020.*

THE SEYBOLD MACHINE COMPANY

DAYTON, OHIO, U. S. A.

Sales Agencies and Service Stations:

New York Chicago Atlanta Dallas San Francisco Toronto Paris London Buenos Aires Stockholm



The F & G Book Stitcher

EXPERIENCED?

PHILLIPS PRINTING COMPANY

F. 4382
MAIN 4430

ENGRAVERS & PRINTERS IN ONE OR MORE COLORS FOR PARTICULAR PEOPLE . . .

CATALOGUES, BOOKLETS, CALENDARS, POST CARDS AND NOVELTIES

240 TO 250 EAST FOURTH ST.

LOS ANGELES

December 15th., 1924.

Leonard Machinery Company,
1355 West Ocean Ave.,
Long Beach, Calif.

Dear Sirs:-

We are pleased to say for upwards of three years now we have successfully applied the principle of wire stitching in our bindery to the entire satisfaction of our clients and ourselves.

Wire stitching in bookbinding, as possible on your F & G STITCHER, is speedier, more economical and more durable than thread sewing and in our opinion it offers, as it were, a panacea, to the makers of Commercial Books.

We know whereof we speak as we have examined our own work after it has been subject to twelve and eighteen months hard usage finding the forms in place and the binding intact.

For general book work and particularly on catalogues and directories we are convinced your proposition is ideal.

Yours very truly,

PHILLIPS PRINTING COMPANY

L. C. Brannen

Secretary.

Write for descriptive circular which gives a clear outline of the machine and its functions.

BUILT BY

LEONARD MACHINERY COMPANY

Designers and Builders of High Grade Machinery

648 SANTA FE AVENUE
LOS ANGELES, CALIFORNIA

Please Mention THE INLAND PRINTER *When Writing to Advertisers.*

THE NICOLAS COCHIN TYPES

Roman *and Italic*

THE source of this unique type design, both in roman and in italic, was found in a form of lettering employed by noted French copperplate engravers in the descriptions or legends of their pictures and in the frames of their portraits during the period from the middle of the seventeenth to the wane of the eighteenth century. Of all the methods of engraving, none, in our opinion, surpasses in charm the work of the extensive galaxy of French copperplate engravers of the period mentioned, and the same praise is merited by their beautiful lettering, which added so much to the attractiveness of their engravings. The type design here submitted for the consideration of American printers is not a reproduction of the lettering of any one of the engravers of the period of origin, but is rather an interpretation of the main elements of a style of capital lettering used by a certain group of these skilled wielders of the burin, to which an eminent French type founder has added lower-case characters in harmony with the capitals. Much study and ingenious adaptation to contemporary uses have imparted to the Nicolas Cochin Roman series a piquancy characteristic of the period of its origin, a Gallic flavor, which produces some decidedly novel and crisp typographic effects. It is, therefore, not surprising that the Nicolas Cochin type designs have attained an unusual popularity all over Europe, and especially is this true of the Latin countries.

THE DECORATIONS USED IN THIS INSERT ARE COMPOSED ENTIRELY OF TEAGUE BORDERS

AMERICAN TYPE FOUNDERS COMPANY

The italic associate of Nicolas Cochin is a very suitable one. It follows closely some of the graceful cursive lettering of the famous and masterly engravers referred to above. It is charming, a quality that well becomes the traditional femininity of italic letters.

The name Nicolas Cochin was bestowed on this type face not for the reason that the

NICOLAS COCHIN TYPES

design was derived directly from the lettering of the famous engraver and painter Charles Nicolas Cochin, but because he was one of the more eminent and highly honored members of his profession in the period of origin. Among other honors conferred upon Cochin was the title Chevalier de l'Ordre du Roi; he was also appointed to the office of perpetual secretary of the Royal Academy of Painting and Sculpture.

Charles Nicolas Cochin was born in Paris in the year 1715 and came from a family of engravers. His father was a copperplate engraver and his mother, Madeleine Horthemels, also followed the same profession. Moreover, her two sisters, Marie and Marie-Nicolle, were both engravers. These three sisters all married engravers of unusual distinction in the art. While still a little boy he was at work in the atelier of Le Bas, but not until he attained his twentieth year was he permitted to exhibit a copperplate engraving entirely of his own conception and skill. From this point onward young Cochin advanced rapidly, producing work in every variety of style, and ended by creating a new style in portraiture, the head in profile in white sharply chiseled against a deep black background. He became the fashion in Paris for every kind of decorative design and illustration.

Cochin lived in an age of great geniuses, and he associated with the famous Encyclopedists, Diderot, d'Alembert and Voltaire. Madame de Pompadour at that time ruled the King and the Court, and was the great patron of the arts. Cochin became her chief adviser in matters relating to the arts. It was through her influence that he was sent in 1749 on a two years' tour of Italy. He was provided with an apartment in the Louvre, and appointed keeper of the royal paintings and prints and secretary of the Royal Academy, of which he was the dominating personality for twenty years, until all the French fine arts came under his control.

Despite his many official employments, Cochin still worked assiduously at his art, but more especially in portraiture, confining himself chiefly to the creating of designs to be engraved by others. Over two hundred portraits designed by this gifted man were published.

Cochin died in Paris in 1790, leaving behind him a splendid and well deserved reputation, three volumes of notes on painting, numerous pamphlets, biographies and addresses. Thus it was that as a still further honor his name is given to the types of which this is a specimen, as being the most conspicuous among the famous engravers, the spirit of whose lettering is so faithfully interpreted in this twentieth century rendition.

The Fournier series, which is shown upon the last page of this specimen, is a reproduction of a type design that originally appeared, in one size, in a type specimen book issued in 1764 by Pierre Simon Fournier, the most distinguished type founder of the eighteenth century. The credit for the happy thought of

The
Eight and Ten Point
in Roman and
Italic
Will Soon be
Added to the
Nicolas Cochin Types
Thereby
Extending the
Range of
This Beautiful
and Useful
Design

NICOLAS COCHIN TYPES

restoring these admirable letters to the use of printers belongs to G. Peignot et Fils (now Deberny & Peignot) of Paris, from whom the American Type Founders Company has purchased the right of reproduction, as well as that of the Cochin types, in this country. Messrs. Peignot acquired a moral ownership in the design by incurring the expense of recutting the matrices and, more particularly, by adding two sizes. Figures for the series were added by us, as they were not provided by Fournier, nor by the Messrs. Peignot.

Ye who read here should write for a big broadside which shows our attention-compelling Vogue Initials and Advertising Brackets, both original with us. The initials are designed in the spirit of eighteenth century art. Both the brackets and initials were designed and engraved under the direct superintendence of Wadsworth A. Parker, to whose initiative the printing craft is indebted for the many beautiful borders and ornaments that are outstanding features of the current specimen book and catalogue.

The decorative idea seen in the Fournier series and the Vogue Initials is undoubtedly one of the earliest used in making ornamental types. There were no decorative type faces, except certain initial letters, until the dawn of the eighteenth century. The first ornamental types were produced by ornamentation within the main lines of the classic roman and italic caps. The creator of the ornamental type face satisfied himself, and succeeding generations, by shading plain capital letters by means of a white line within their main lines. This very simple and desirable method of ornamenting types is aptly exemplified in our exceedingly popular design Goudy Handtooled, which is simply Mr. Benton's still more successful design Goudy Bold, made by the American Type Founders Company, with white lines judiciously introduced in its main lines. In this case, however, the lower-case had also white lines in its main lines. The lower-case letters were not treated in this manner until the nineteenth century, or almost within the memory of persons now living. The Fournier series represents a later and more pretentious manipulation of the lines in plain capitals—ornamental details superimposed upon plain letters. It was a long time after this new method of ornamentation came into vogue that type designers started to make ornamental type faces by taking liberties with the contours of the models of classic roman and italic letters, evolving decorative type faces, of which our Della Robbia and Announcement Roman and Italic are current and engaging examples, though conservative.

The typographic decorative designs that are shown in this insert are made up entirely of various characters from the excellent Teague Borders shown in our latest specimen book. These borders were drawn by Walter Dorwin Teague, the noted artist and printer, and are considered by many to be not only beautiful, but the most useful of all borders now made.

Send
for Circular Showing
the Six Sizes
of the
New Vogue Initials
Especially
Designed to be
Used with the French
Faces Shown in
This Insert
Vogue Initials are
Cast in Type
Molds

Nicolas Cochin and *Nicolas Cochin Italic*

72 Point — 3A $10 15 5a $6 85 $17 00

Hydraulic Standard

60 Point — 4A $8 60 6a $6 40 $15 00

Emphasize

48 Point — 5A $7 45 8a $5 45 $12 90

Indifferently

36 Point — 6A $4 70 11a $4 05 $8 75

Modern Republic

24 Point — 8A $3 35 17a $3 25 $6 60

Regulations 1234567890

Nicolas Cochin Italic

Made in Seven Sizes

48 Point — 5A $7 20 9a $5 80 $13 00

Encyclopedia

36 Point — 6A $4 90 11a $3 80 $8 70

Military Biography

24 Point — 8A $3 55 15a $3 05 $6 60

Reprehensive 1234567890

18 Pt. No. 2 — 11A $3 00 23a $3 10 $6 10

Silent Diplomat

18 Pt. No. 1 — 15A $3 20 28a $2 90 $6 10

NOURISHED
Employment Clerk

14 Point — 18A $2 85 37a $2 80 $5 65

DISTRIBUTION
Bewildering Quantity

12 Point — 21A $2 75 42a $2 50 $5 25

HIGHEST MARKS
Photographic Expositions

FOURNIER

30 Point — 8A $6 00

BUILDS

24 Point — 10A $5 00

HEROISM

18 Point — 15A $4 00

ENCOUNTER
1234567890

18 Pt. No. 2 — 12A $3 10 24a $3 05 $6 15

Splendid General

18 Pt. No. 1 — 13A $3 05 26a $3 05 $6 10

HERCULEAN
Neapolitan Scenery

14 Point — 19A $2 85 37a $2 80 $5 65

ENLIGHTENED
Independent Explorers

12 Point — 22A $2 70 43a $2 55 $5 25

BRIGHTER MUSIC
Distinguished Englishman

The Eight and Ten Point Nicolas Cochin and Nicolas Cochin Italic are now in course of preparation. New figures, shown above, are furnished with the fonts of all three series. Original figures (1234567890) as used by French printers are obtainable in separate fonts for Nicolas Cochin and Nicolas Cochin Italic

AMERICAN TYPE FOUNDERS COMPANY



Patent
Applied for

VIEW SHOWING
QUICK ACCESS TO
CUTTING MEMBER

We Make These Claims

—for our two New Tools for Printers

They ***are*** better;
They ***have*** many new and exclusive features;
They ***are*** lower priced.

Can These Be Proved? Read!

MITERING MACHINE—
Price, $40.00

The cutting jaw swings open, allowing quick access to cutting member—that is ***new*** and ***better.***

Two sides of a border (and two or more pieces) can be mitered at one operation—that is ***new*** and ***better.***

Border can be mitered without reducing its length—that is ***new*** and ***better.***

Strips of border are LOCKED on machine and CAN NOT slip—that is ***new*** and ***better.***

There is longer leverage at handle—that is ***new*** and ***better.***

It has new rigidity and power—that is ***better.***

Mitered joints are perfect—that is ***new*** and ***better.***

LEAD AND RULE CUTTER—
Price, $35.00

Has micrometer gauge with ***point*** adjustment—that is ***new*** and ***better.***

Knives are double-edged and can be reversed when one edge is dull—that is ***new*** and ***better.***

Has long, solid bed—that is ***new*** and ***better.***

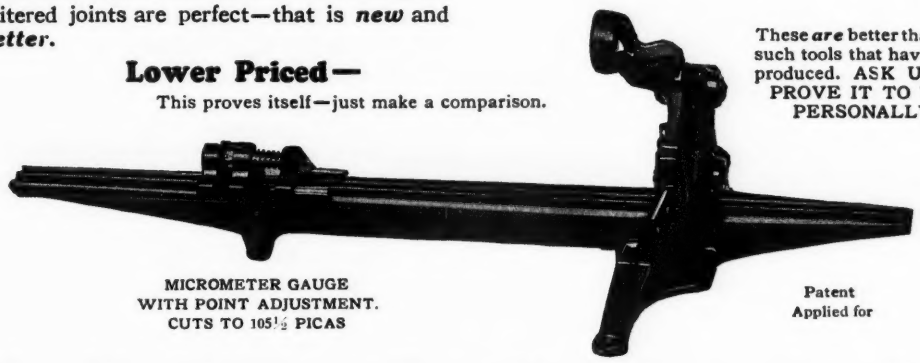
Cuts to 105½ picas long (by points)—that is ***new*** and ***better.***

The gauge fits into measured slots; small adjustments are set with a micrometer dial which is positive—that is ***new*** and ***better.***

Perfect mechanical design gives it new power and new rigidity—that is ***new*** and ***better.***

Lower Priced—
This proves itself—just make a comparison.

These ***are*** better than any such tools that have been produced. ASK US TO PROVE IT TO YOU PERSONALLY.



MICROMETER GAUGE
WITH POINT ADJUSTMENT.
CUTS TO 105½ PICAS

Patent
Applied for

Cheshire & Greenfield Manufacturing Co.

538 South Dearborn Street, Chicago, Illinois

Chapman Electric Neutralizer

makes presses deliver light paper

LIKE THIS ↓ *instead of like this* ↓



VPM

This graphic message tells its own story. Heavy paper may not deliver as badly as the uncontrolled pile here pictured, but the risk of costly offset is even greater—Over 8000 Presses Equipped.

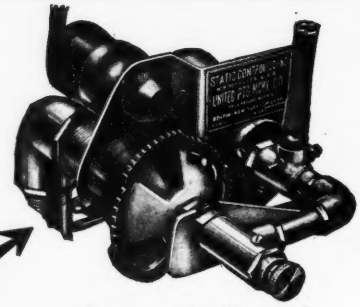
UNITED PRINTING MACHINERY CO.

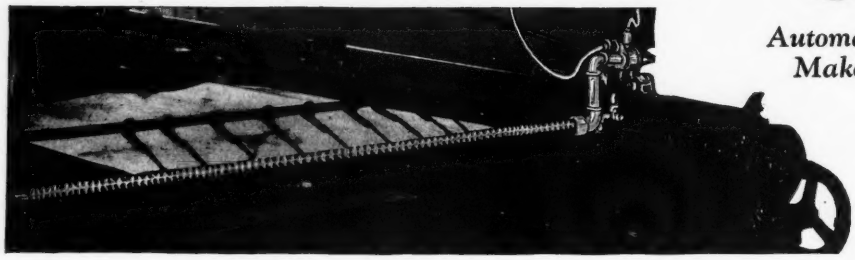
38 Park Row - - New York
83 Broad Street - - Boston
604 Fisher Building - Chicago

AUTOMATIC INK DRYER

Enables Users to Send Sheets to Bindery Hours Earlier Than Ever Before

The Safe Gas Attachment. Makes full color possible on heavy cut forms without cost of slip-sheeting or danger of offset. Causes ink to begin setting before delivery—sheets retain heat after they are dry. For cylinder or rotary presses—simple in construction and always in commission. An inexpensive attachment that pays for itself in a few months.





Automatic Control Makes It Safe

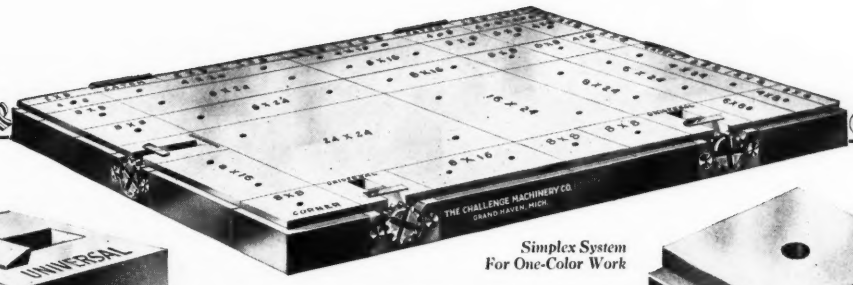
Patented magnetic control ignites the gas when press starts—cuts off gas the instant press stops

UNITED PRINTING MACHINERY COMPANY

38 Park Row, New York 83 Broad Street, Boston 604 Fisher Building, Chicago

AGENTS FOR STATIC CONTROL COMPANY, INCORPORATED, NEW YORK

Please Mention THE INLAND PRINTER *When Writing to Advertisers.*



Simplex System For One-Color Work



8x8 Em Universal Hook

If You Print From Plates

on any kind of flat-bed presses, either cylinders, automatics or platens, you will surely be interested in our new illustrated catalog which describes, in detail, the many sectional block plate mounting equipments we manufacture

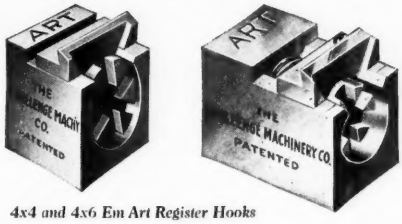
Send to us or any live dealer for a copy



8x8 Em Rabbeted Corner Piece



8x8 Em Swivel Hook



4x4 and 4x6 Em Art Register Hooks

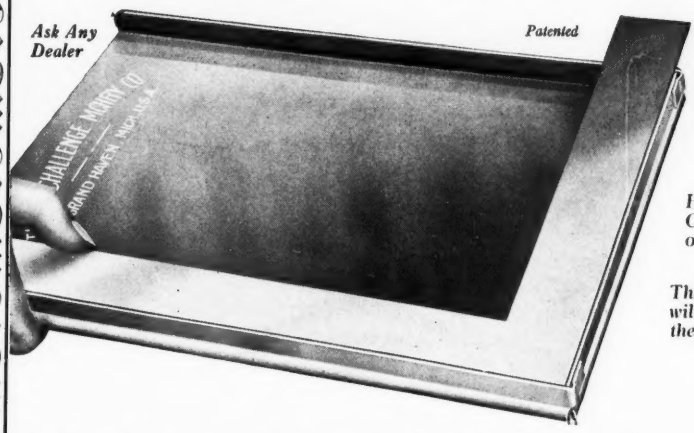


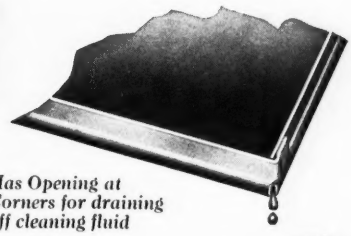
6x6 Em Art Register Hook

The Choice of the Galley-Wise Printer

Ask Any Dealer

Patented





Has Opening at Corners for draining off cleaning fluid

The Rounded Ends will not scratch the Arms



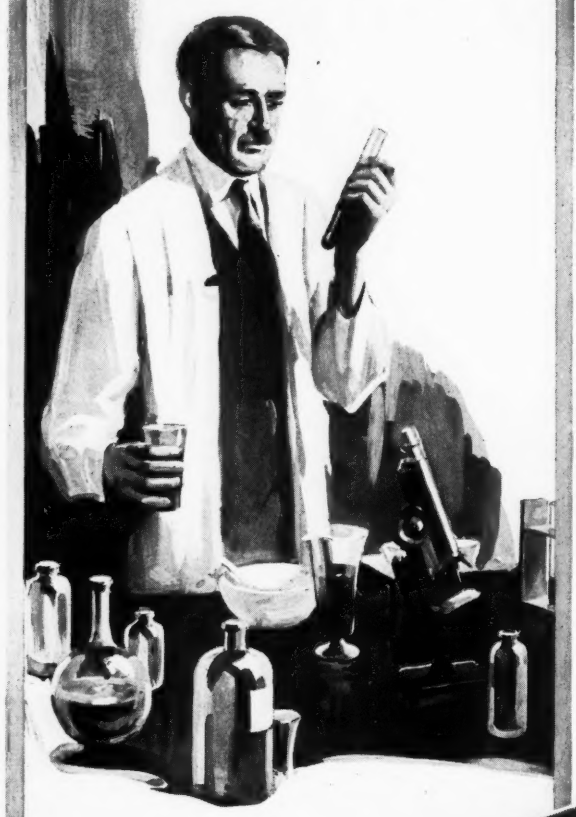
Challenge General-Purpose Pressed Steel Galleys

Made from a single piece of selected cold-rolled steel, corners electric welded. Carried in all standard Job, News and Mailing sizes. Special sizes made to order.

The Challenge Machinery Co., Grand Haven, Mich.

CHICAGO, 124 South Wells Street **NEW YORK, 220 West 19th Street**

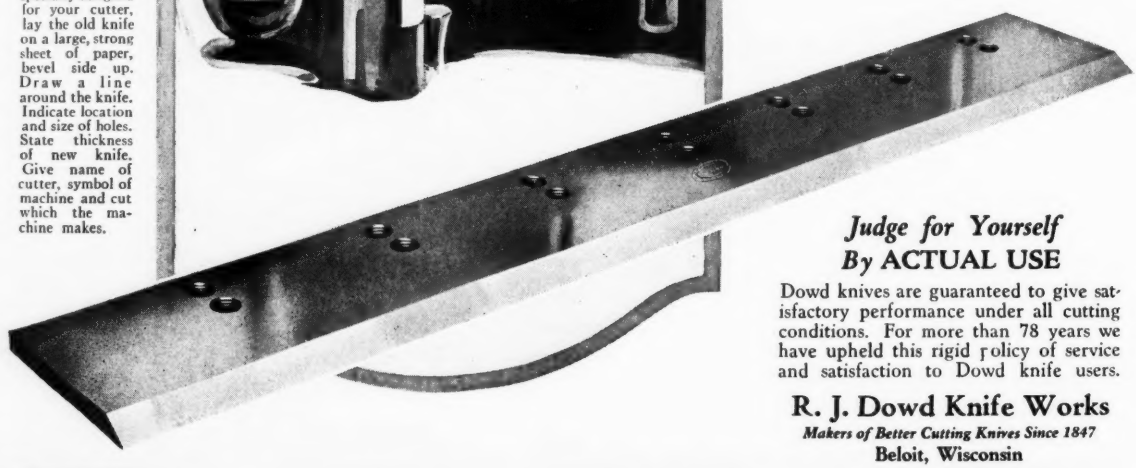
The Secret of Dowd Superiority Lies in the Dowd Steel Formula



Paper cutting knives look much alike—cost about the same—but perform differently because of the variation in quality. Dowd knives are made according to a formula which produces the finest grained, the most ductile, and the toughest steel. They are tempered the full length of the knife at one time, thus eliminating soft spots. You can depend on Dowd knives to give long, satisfactory service with the least regrinding.

HOW TO ORDER

To insure your receiving a knife specially designed for your cutter, lay the old knife on a large, strong sheet of paper, bevel side up. Draw a line around the knife. Indicate location and size of holes. State thickness of new knife. Give name of cutter, symbol of machine and cut which the machine makes.



***Judge for Yourself By* ACTUAL USE**

Dowd knives are guaranteed to give satisfactory performance under all cutting conditions. For more than 78 years we have upheld this rigid policy of service and satisfaction to Dowd knife users.

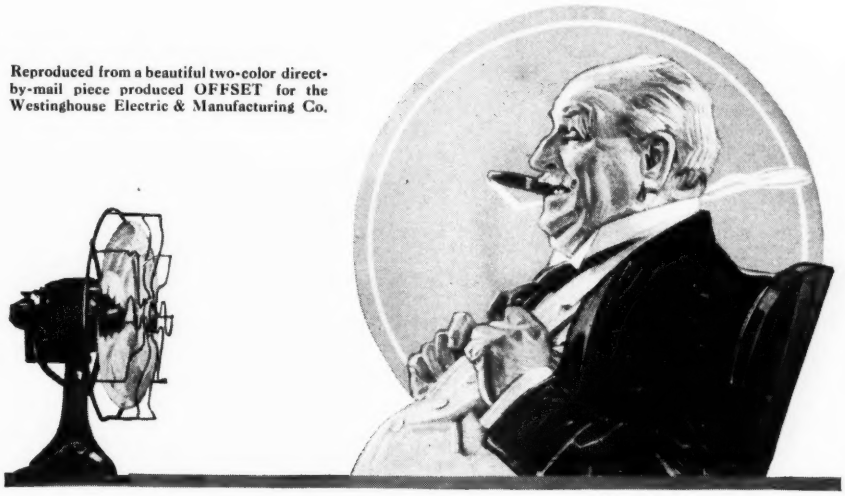
R. J. Dowd Knife Works
Makers of Better Cutting Knives Since 1847
Beloit, Wisconsin

DOWD

Paper Knives of Everlasting SATISFACTION

Please Mention THE INLAND PRINTER *When Writing to Advertisers.*

Reproduced from a beautiful two-color direct-by-mail piece produced OFFSET for the Westinghouse Electric & Manufacturing Co.



Two Colors by Offset

BEAUTIFUL two, three, and four color work is being produced every day on Harris OFFSET Presses.

Operators of these machines are advertising the fact and are getting volumes of business. Advertisers are recognizing this advantage of offset and are specifying OFFSET for many of their direct-by-mail pieces.

Install a Harris OFFSET department. Let a Harris representative confer with you—in a preliminary way, if you wish.

The Harris Automatic Press Company
Pioneer Builders of Successful Offset Presses
New York Cleveland Chicago

Advantages of HARRIS OFFSET PRESSES



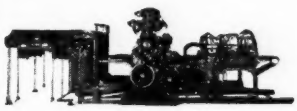
Low cost of medium large runs and up.

Speed of running—an impression every revolution.





Ideal for Direct by Mail work. Offset emphasizes selling points, bulks up, withstands mailing and folds well.



Built in standard sizes, from 22 x 34 to 44 x 64. Three 2-color models.

HARRIS offset presses

QUALITY WITH LARGE OUTPUT



"Send George In!"

GEORGE always "gets it" around the plant. Whenever something goes wrong, the boss calls for George and rakes him over the coals.

"How'd this happen?"—showing him a blurred half-tone on a finished piece of work a customer has complained about.

"What press feeder fell asleep while this job was being run?"—holding the cost sheets up to him.

Sometimes it's George's fault—and sometimes it isn't. But he gets his just the same. Are you making it possible for George to do his work effectively in your plant?

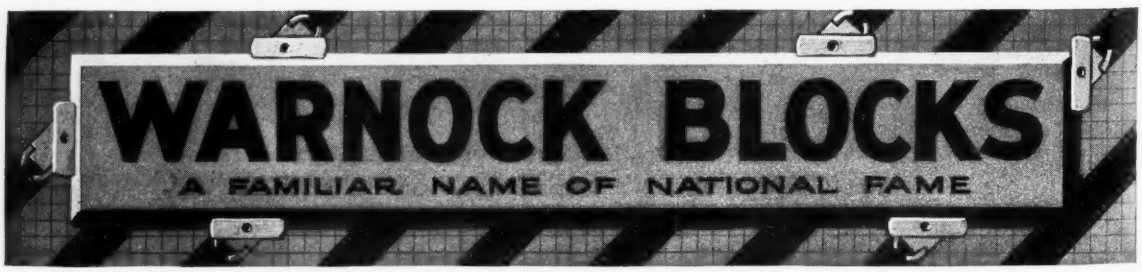
Have you given him Warnock Blocks to work with? He ought to have them. They save time in makeready and register. They reduce wear and tear on the plates, eliminate warped plates, save storage space, and make possible quicker lock-up. Write for information.

THE PRINTING MACHINERY COMPANY

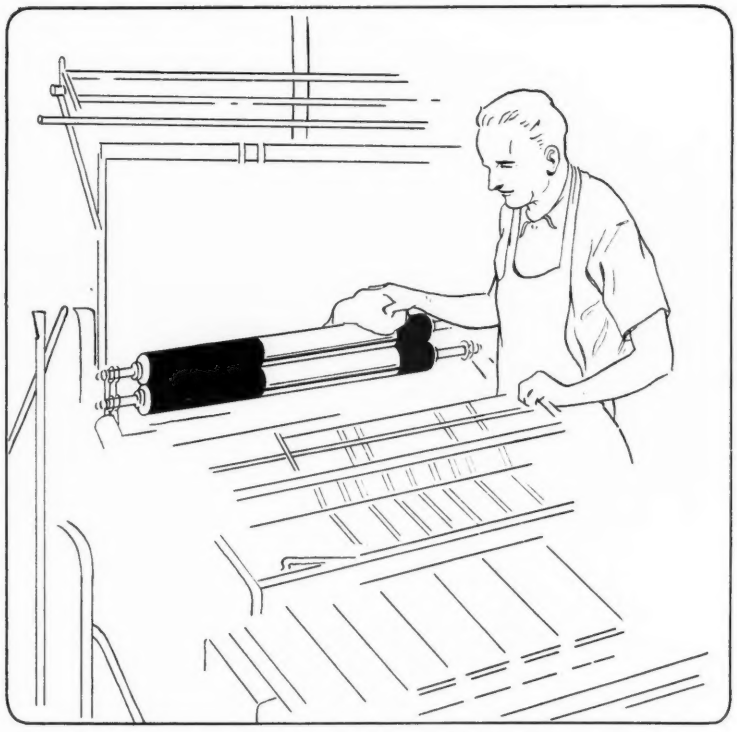
438 Pioneer Street, Cincinnati, Ohio

NEW YORK CHICAGO

Also manufacturers and distributors of Sterling Small Sectional Base, Aluminum Expansionable Book Block Base and Aluminum Alloy Metal Furniture.



Please Mention THE INLAND PRINTER *When Writing to Advertisers.*



"Like new—by golly!"

Cleaning up the Gordon, or any other hardworked press, is just about the easiest job a feeder can tackle—if he has Phenoid on hand.

A few drops of this lightning solvent, a little wiping (no rubbing) and the press is clean, shiny—eager for a new job.

Just for the sake of seeing what Phenoid can do, test it on the oldest, dirtiest, hardest caked standing matter in the shop. There's a genuine thrill at the magical way caked ink and grease disappear.

Speaking of grease. Try this little test, too. Put a little Phenoid on a sheet of white paper. Note the speedy way it dries. And look for a grease spot. You'll need a magnifying glass—and even then you'll be disappointed.

PHENOID
TRADE MARK
INSTANTANEOUS
TYPE CLEANER

TRY—at our risk

Here's a fair offer. Send for a quart can of Phenoid. Use it up. If you like it, pay us. If not—send back the bill. Just pin this offer to your letterhead and mail today.

CHALMERS CHEMICAL COMPANY
Specialists in Solvents and Detergents for over 20 Years
123 Chestnut Street, Newark, N. J.

Sole Manufacturers for Canada
Murphy Varnish Co., Ltd., 305 Manufacturers Street, Montreal, Canada



A Press Is No Better Than Its Rollers

A press with good rollers pays splendid dividends in high grade, efficient work. It is never wise to wait until poor work proves that you need new rollers.

Using more rollers is the only way you can insure perfect printing *at all times.*

Booklets that give helpful suggestions on the care, use, etc., of Printers' Rollers are issued every month. Let us put your name on our list.

Sam'l Bingham's Son Mfg. Co.

Printers' Rollers

CHICAGO 636-704 Sherman St.	CLEVELAND, OHIO 1285 West Second St.	KANSAS CITY 706-708 Baltimore Ave.	DETROIT 4391 Apple St.
DALLAS 1306-1308 Patterson Ave.	ATLANTA 40-42 Dante St.	ST. LOUIS 514-516 Clark Ave.	DES MOINES 1025 West Fifth St.
INDIANAPOLIS 629 South Alabama St.	MINNEAPOLIS 721-723 Fourth St.	SPRINGFIELD, OHIO Cor. East and Harrison Sts.	PITTSBURGH 88-90 South 13th St.

For 77 Years Bingham's Reliable Printers' Rollers

Please Mention THE INLAND PRINTER *When Writing to Advertisers.*



Charles Eneu Johnson & Co.

INKS

Copyright, 1926, by Charles Eneu Johnson and Company

Discerning Printers Everywhere Recognize the Surpassing Quality of Johnson's Inks



SIGNO MAGNI NOMINIS

CHARLES ENEU Johnson AND COMPANY

PHILADELPHIA

Branches

NEW YORK CHICAGO BOSTON ST. LOUIS CLEVELAND DETROIT BALTIMORE
KANSAS CITY PITTSBURGH ATLANTA RICHMOND DALLAS NEW ORLEANS

STANDARD FOR OVER A CENTURY

GOLDING
PRESS
DIVISION

American
Type Founders
Company
Franklin, Mass.
WM. C. BUCHANAN
Manager

Letters from Little Pearl

GOOD MORNING
MR. PRINTER MAN:

You'll think it a vain remark perhaps. But I'm a handy little person to have 'round the plant. And, what is even MORE thrilling, a fast Money getter!

Swift-stepping printers of A.D. 1925 who are in the game for real revenue, to lower expense and to turn out little jobs on the dot---THEY'RE the fellows I'm working for in many places.

My needs are simple. Yet I'm a fast worker. Little jobs are my meat. I fairly eat them. And with less fuss than any machine you ever saw.

Tall oaks from little acorns grow. That means little runs often drum up a mammoth customer! So go ahead---WELCOME the dinky ones you used to damn. I'll handle 'em all, with snap and celerity---whatever that means.

And let me do this right now: Let me prove to you that I can speed sales and win new friends. I'm small, speedy, saving as sixty, and just a kid's job to keep busy.

All in all, not a bad little side-kick to work with. Better connect. Not next month but NOW! Order today, and you've made a date with Dame Fortune's Daughter, who's none other than

Your friend,

LITTLE PEARL.

W. C. Buchanan

Manager.



Enclosure
Pearl Folder
P/1

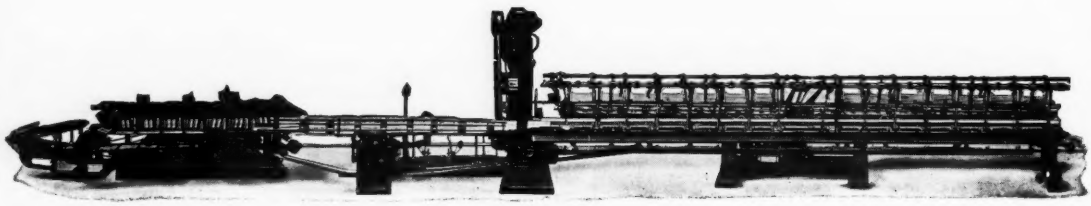
Speed!

BOOKS—*At Speed of*

120 per Minute on 9 by 12 machines

110 per Minute on 12 by 16 machines

Gathered, Stitched and Covered



Patented
Other Patents Pending

The New Juengst Gatherer, Stitcher and Coverer

THE ONLY MACHINE

that will gather and jog two of the same books at the same time at a speed of 60 or 55 per minute and stitch and cover them at a speed of 120 or 110 PER MINUTE.

This machine will detect missing inserts or doublets.

Will gather any signatures from singles up, on any kind of stock. Built in combination or single units.

Let us Solve your Bindery Troubles and give you accurate books—more books and better books at less cost

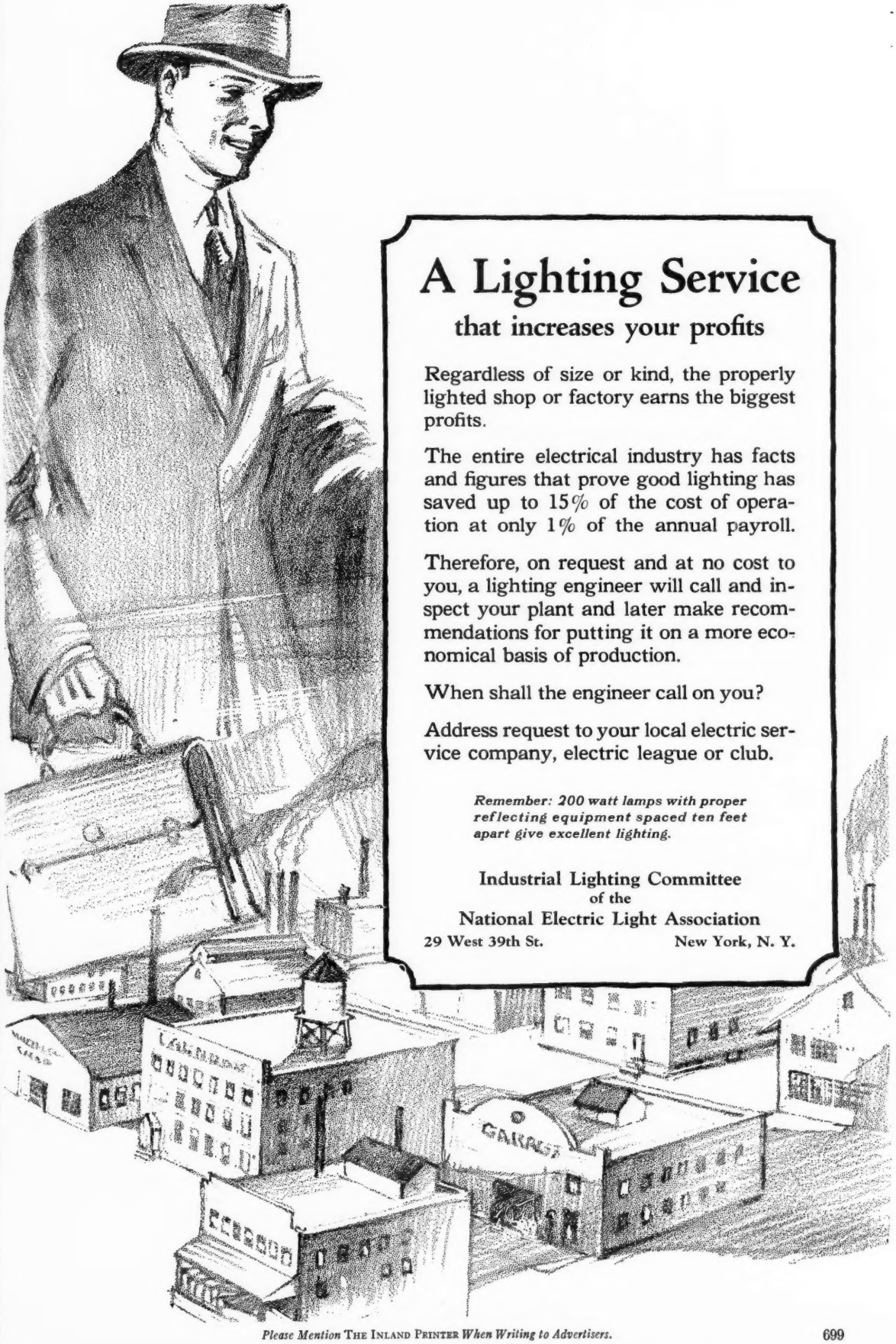
We Also Manufacture: Juengst Wireless Binders—Juengst Automatic Side Stitchers
Rowe Straight Line Automatic Trimmers—Cahen Forwarding and Casing-In Machines

American Assembling Machine Company

INCORPORATED

415 N.Y. World Building, New York City 608 S. Dearborn St., Chicago

Please Mention THE INLAND PRINTER *When Writing to Advertisers.*



A Lighting Service

that increases your profits

Regardless of size or kind, the properly lighted shop or factory earns the biggest profits.

The entire electrical industry has facts and figures that prove good lighting has saved up to 15% of the cost of operation at only 1% of the annual payroll.

Therefore, on request and at no cost to you, a lighting engineer will call and inspect your plant and later make recommendations for putting it on a more economical basis of production.

When shall the engineer call on you?

Address request to your local electric service company, electric league or club.

Remember: 200 watt lamps with proper reflecting equipment spaced ten feet apart give excellent lighting.

Industrial Lighting Committee
of the
National Electric Light Association
29 West 39th St. New York, N. Y.



"Eliminates all static electricity and enables backing up 3 to 4 hours quicker"

says CHAS. SCRIBNER SONS, New York, N.Y., since using

The CRAIG DEVICE

Eliminator of Static and Offset

"We can always run full color and can back up sheets three to four hours quicker with Craig Heaters. They eliminate all static electricity."

CHAS. SCRIBNER SONS
New York, N. Y.

Nor are these all the benefits, substantial though they are.

There's again that much to be said—*has* been said—is *being* said by countless other printing and publishing houses.

*"The actual saving on one of our presses equipped with the Craig Device amounted in the first week to $56."

*"Has cut the expense of slip-sheeting and hand-jogging to zero. Offset and static are strangers to our shop."

*"Increases our production by permitting full speed running of our presses in turning out full-color jobs."

YOU will write similar approving statements when the Craig Device starts serving you. We will send it to you on approval and will accept its return without question if you decide you can get along without it once you see how it works.

A guarantee—"ten years of satisfactory use and service"—accompanies it.

Several desirable territories are open for capable supply house or personal representatives.

CRAIG SALES CORPORATION

Makers of the CRAIG DEVICE for Eliminating Offset and Static Electricity

636 GREENWICH ST., NEW YORK CITY

*Names and addresses furnished on request.

M-24

Will Put You *Ahead* of Competition



M-24 with Autofede
Handles Bulk of Work You Are Now Running on Job Presses with Maximum Speed and Accuracy!

A popularity—fundamentally sound. M-24 made its reputation and holds it through the searching cold comparative figures of the cost sheet.

It shows a greater net profit on commercial or job work within its size than any other unit you employ. That is why progressive printers buy it and profit by its use.

It is of an in-between size. It covers all 8 x 12 work; 90% of the work you run on your 10x15's; a large majority of the forms you put on your 12 x 18's. It reaches further and handles those jobs of platen size which require cylinder distribution and quality, enabling you to hold your large presses for large work, and it will handle all that work to your entire satisfaction and save you money in its production. You can not economically "double up" on medium sized runs against M-24 speed and facility.

Present-day service and competition demand the utmost in equipment. M-24 gives you that without burdening you with killing overhead. You can always keep M-24 busy. So much of your work can be better and more economically handled on it.

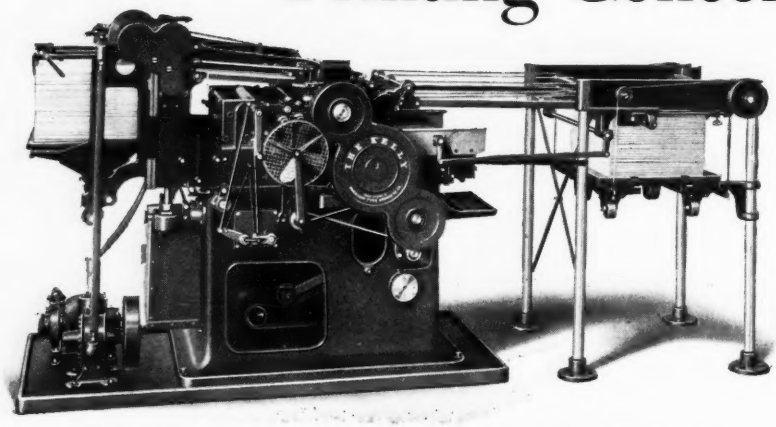
The modern printing shop simply isn't complete without M-24. It is essential to the production of fast work where the quality must be kept up to meet the requirements of exacting customers. It is essential, too, where work must be turned out at a cost low enough to permit *just profits* and yet *enable you to meet competition.*

Before you invest in another press, you should investigate M-24. Its advantages are indispensable; its improvements revolutionary. Write for nearest agent with M-24 on display

LISENBY MANUFACTURING CO.

608 South Dearborn Street Dept. A Chicago, Illinois

The Testimony of a First-Class Printing Concern



THE STYLE B KELLY SPECIAL AUTOMATIC PRESS, WITH EXTENSION DELIVERY AND FAN

C. H. FORSMAN CO., NEW YORK, daily operating eleven Kelly Automatic Presses (eight Style B and three No. 2) on very high-grade color and other classes of printing, speaks with the authority of long experience in referring to its big investment in Kelly Automatics, the largest installation in the metropolitan district.

THE communication at the right speaks for itself. It is strong proof of Kelly Press efficiency and printing qualities in an office that will have only the best to satisfy an exacting clientele requiring work of the first class. Mr. Forsman's experience is duplicated in hundreds of printing offices, and will be so in yours once you decide to profit by good example and Kellyize

Read Mr. Forsman's letter

AMERICAN TYPE FOUNDERS COMPANY

Gentlemen:

Operating eight small Kelly Presses and three of the large size in our plant indicates our belief in the class of printing that they produce.

Being printers of nothing but high-class color work we have full confidence in their results, and should we be in the market for additional equipment of this type of press, we would first consider the Kelly.

We want to take this opportunity to thank you for the service that you have rendered us in the past, and remain

Very truly yours,

(Signed) John H. Forsman, *Pres.*

C. H. FORSMAN CO.

FOR SALE AT ALL SELLING HOUSES OF THE

American Type Founders Company

Also by *Barnhart Brothers & Spindler* at Washington (D. C.), Omaha, Dallas, Seattle;
Sears Company Canada Limited, Toronto-Montreal; *Alex. Cowan & Sons, Ltd.*, all houses in Australia and New Zealand;
Canadian-American Machinery Company, London, England

SET IN AMERICAN CASLON AND ITALIC ADVERTISING BRACKET MODERN DASH

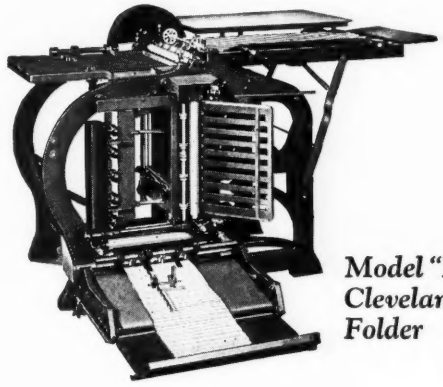
156 Folds Exclusive on the CLEVELAND

THE benefits of these 156 exclusive folds which cannot be made on any machine but the Model "B" CLEVELAND Folder fall into three divisions:

1. Some of these distinctive folds, such as a triple imposition, make it possible for you to use additional electros and thus cut down press work, as well as folding time.

2. Others cut down gathering and folding time. For instance, a 12, 20, 28 or 40 page book can be folded on the CLEVELAND in one operation as against two or more on other machines.

3. Still others make it possible to offer a customer circulars and broadsides with unique display effects, which are achieved by the unusual CLEVELAND Folds.



Model "B" Cleveland Folder

There are many other points about folding equipment you will find valuable. Write for complete information which will be promptly sent.

THE CLEVELAND FOLDING MACHINE CO.

General Offices and Factory: CLEVELAND, OHIO

NEW YORK · BOSTON · CHICAGO · PHILADELPHIA

Wilke's METALS
THE HIGHEST STANDARD

Quality Always Maintained

TYPE Metals are alloys of lead, tin and antimony. The proportion of each of these metals, when compounded for a specific purpose, is determined by scientific research and confirmed by use under practical, every-day working conditions.

The formula being fixed, the quality of any type metal very largely depends upon the purity of its ingredients and the care exercised in the various processes of manufacture.

The methods used in our factory give us at all times positive control of the quality of "Wilke's" Type Metals. Operations are carried on in a modern plant, under the supervision of expert chemists and metallurgists who understand also the practical use to which each kind of metal is to be put. Our metals are made up to definite high standards of purity, these standards being always maintained.

"Wilke's" Type Metals are known for the satisfaction they give the user—as expressed in slugs and type with solid bodies and clear faces, and stereo plates without sinks or shrinks which will print sharp and clean. Good results are assured.

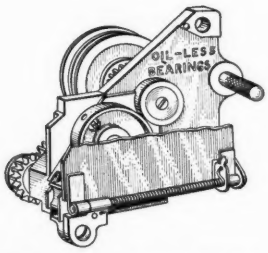
"Wilke's" Type Metals Are the Best On the Long Runs—They Stand Up!

Metals Refining Company

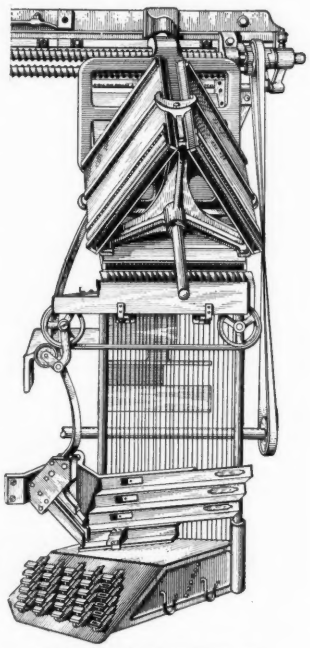
HAMMOND, INDIANA

Warehouses in All Principal Cities

LINOTYPE · INTERTYPE · LUDLOW · MONOTYPE · THOMPSON · STEREOTYPE



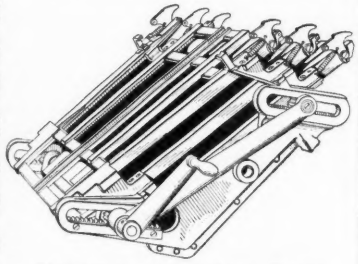
POSITIVE ASSEMBLER
Can be applied to Any Standardized Intertype



THREE-MAGAZINE SIDE UNIT
Can be applied to Any Standardized Intertype



TWO-PITCH DISTRIBUTOR SCREW
Can be applied to Any Standardized Intertype



THREE-MAGAZINE UNIT
Can be applied to Any Standardized Intertype

What Is Intertype Non-Obsolescence?

"What do you mean by 'Intertype Non-Obsolescence'?" asked a prospective buyer. . . . Here is the answer:

Suppose you had a CAR ten years old

—and the maker's salesman came to you and said:

"That car is standardized and non-obsolescent. You can put on balloon tires. . . You can put on four-wheel brakes. . . You can put on ALL the improvements developed during the past ten years. . . You can make your ten-year-old car as up-to-date as the finest machine that leaves our factory today!"

You'd say: "That's a pretty good car to own" —wouldn't you? Then note this:

ALL Intertype units and improvements developed during the past ten years can be applied to ANY outstanding Standardized Intertype.

This is an exclusive Intertype feature.

A few of these improvements are shown at the left. Don't you think the Standardized, Unit-Built, Interchangeable, Non-Obsolescent Intertype is a good machine to own?

No Standardized Intertype Has Ever Become Obsolete

Standardized INTERTYPE TRADE MARK

INTERTYPE CORPORATION

Executive Offices, 1440-B Broadway, at 40th St., New York

CHICAGO MEMPHIS SAN FRANCISCO BOSTON LOS ANGELES LONDON



[ ] Send brochure about the Intertype "Mixer"
[ ] Send booklet "Profit-Making Intertype Features"
[ ] Send Parts and Supplies Catalogue
[ ] Send Matrix Specimen Book
[ ] Send SALESMAN

Name .....

Address .....

.....

6 Point Border Matrices No. 292, 292a, 293.

6 Point Slide No. 654.

AUSTRALIA *and the* TRIMOSAW

(A reprint of an advertisement published in October "Wimble Reminder," Sydney)

The World's Best Salesman

Couldn't sell you any Saw Trimmer as easily as you'd sell yourself if you knew the facts on the saw situation.

READ :: ACT :: PROFIT



Harbour Newspaper and Publishing Co., Limited

Chalmers Street, Sydney

"Without the Trimosaw our Factory Costs would have been pounds heavier."



Geelong Advertiser Proprietary Limited

Geelong, Victoria

"We would have no hesitation in recommending this very fine machine at any time."



Epworth Press

Castlereagh Street

Sydney

"As a practical, versatile, efficient machine the Trimosaw is *the* saw for the printer."



The Northern Star Limited

Lismore, N.S.W.

"We are thoroughly satisfied with the Trimosaw which has proved to be all that is claimed for it."



New Century Press Limited

Kent Street, Sydney

"For all round utility and simplicity we unreservedly recommend the Trimosaw"



The Peoples Printing and Publishing Co.

of W.A. Limited

Stirling Street, Perth

"The machine will do everything that is claimed for it and is a most valuable adjunct."



The Worker Newspaper Proprietary Limited

Elizabeth Street

Brisbane

"We consider it one of the best investments we ever made for the Composing Room."



News Limited

North Terrace

Adelaide

"Have no hesitation in saying it is a most valuable asset to any stereotyping department."



Jones & Bowen

Engravers

Franklin Street, Adelaide

"It has given us great satisfaction and service. . . . Worthy a place in any engraving plant."



E. T. Kibblewhite

Milford St. & Co., Ltd.

Chippendale, N.S.W

"It is carrying out its work in an eminently satisfactory manner. A great time and labor saver."



Circulars and fuller particulars obtainable from the Exclusive Agents for Australasia

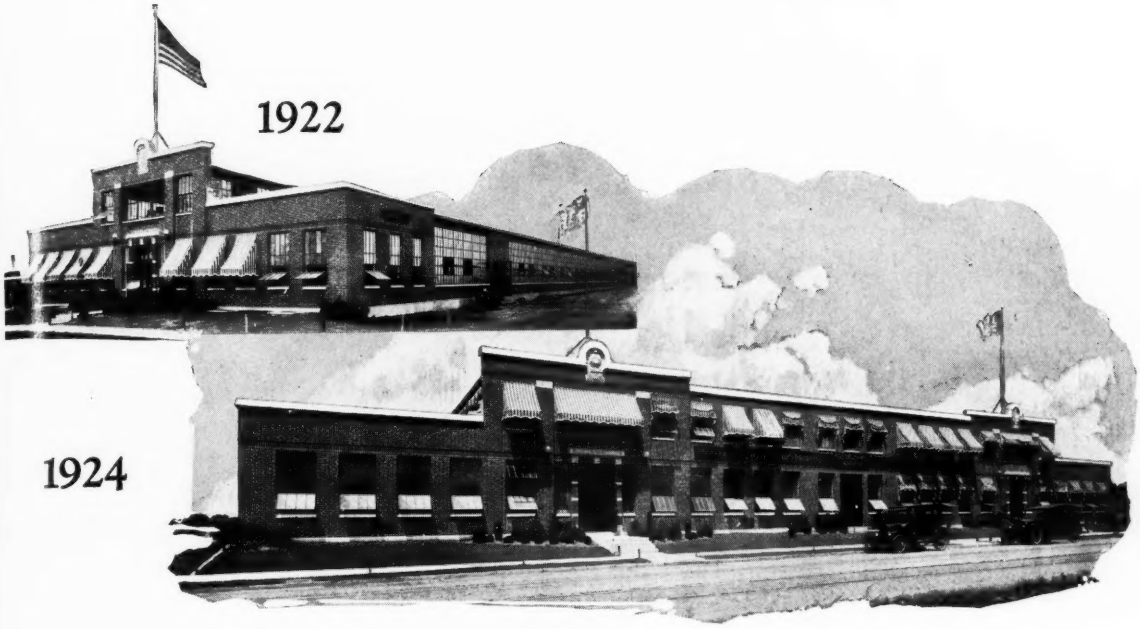
F. T. Wimble & Company, Limited

Sydney Melbourne Adelaide Brisbane Perth



Let us send you proof from printers from all over America

HILL-CURTIS CO.
MAKERS OF HIGH GRADE SAWING MACHINERY
SINCE 1881
KALAMAZOO MICHIGAN



How Haddon Press Expanded in an Austin Daylight Printing Plant

WHEN the Haddon Press made the decision to move its plant to Camden, N. J., The Austin Company was awarded the contract for the new construction because of

***First*—Austin's experience and knowledge of printing plant requirements.**

***Second*—Austin's guarantee to complete the project in time to print the second succeeding issue of Harper's Magazine in the new plant. The magazine was issued on time.**

The first project, 50,000 square feet of floor space, was completed in 65 working days in 1922.

The satisfaction of the Haddon Press with the first building in 1922 led to the awarding of a repeat contract for the building of additional facilities in 1924, enlarging the plant more than 150%, as shown in the illustration above.

If you are planning to house your business in new quarters in 1926, ask for data and building information on an Austin Daylight Printing Plant. There's no obligation.

Wire, phone or mail the coupon

THE AUSTIN COMPANY - *Engineers and Builders* - Cleveland

New York Cleveland Chicago Detroit Pittsburgh Philadelphia St. Louis Seattle Portland Miami
Birmingham The Austin Company of California: Los Angeles and San Francisco
The Austin Company of Texas: Dallas

AUSTIN

Finance • Engineering • Construction • Equipment

THE AUSTIN CO., Cleveland

We are interested in the erection of a.....
.....building..... x ..... Number of stories..... Please send a personal copy of "The Austin Book of Buildings"—free to industrial executives.

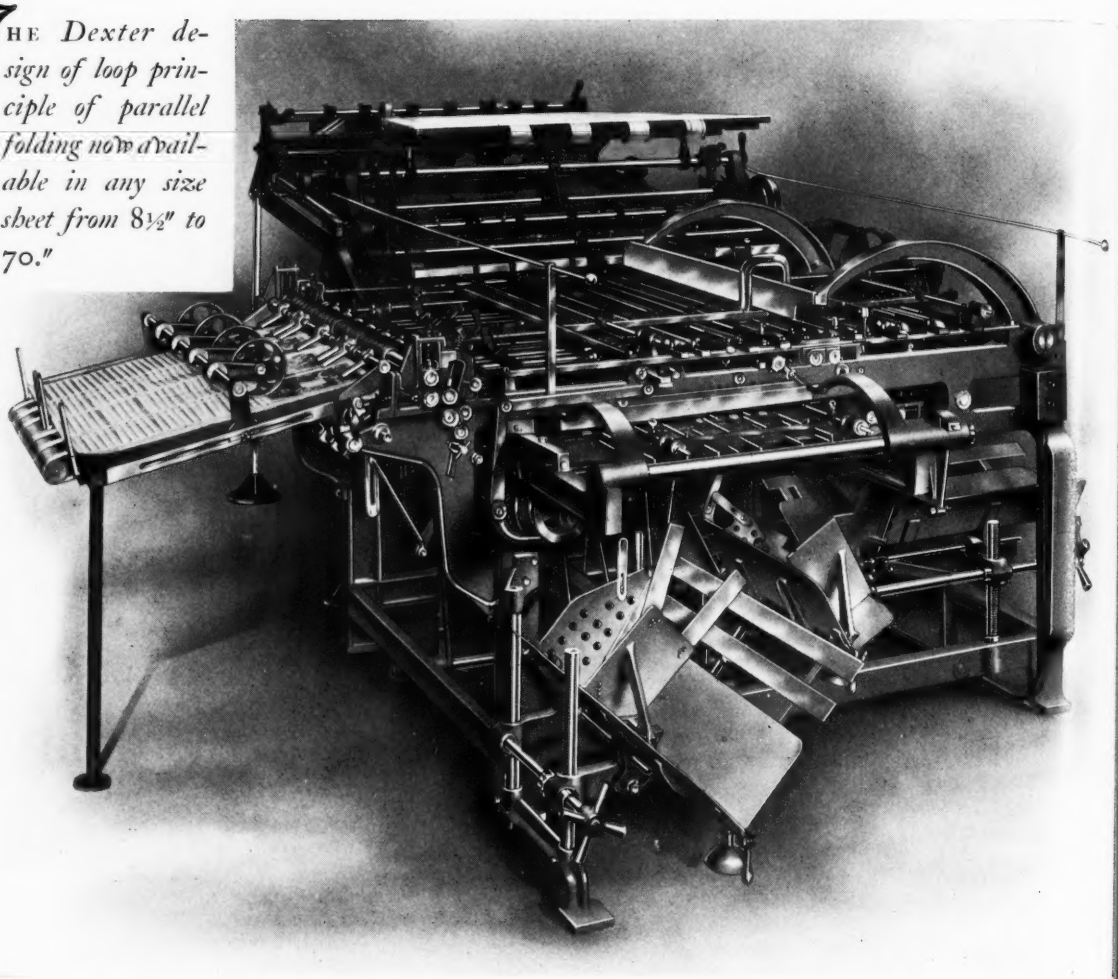
Firm.....

Individual .....

Street.....City.....

I. P. 2-26

THE *Dexter design of loop principle of parallel folding now available in any size sheet from 8½" to 70."*



THIS NEW PRINCIPLE of loop and knife folding will change present day methods of equiping a bindery. It will be the basic machine of the future in your plant. The striking economies that result with the installation of this new folder will be gladly explained by the Dexter Representative in your territory.

Announcing

AN IMPORTANT

Dexter Folder

Development

3 machines in 1—

1 *a three parallel*
2 *a right angle jobber*
3 *and a catalog folder*

THIS invention provides for handling a wide variety of job, catalog and parallel folding at a lower cost per thousand and with greater output than heretofore attainable.

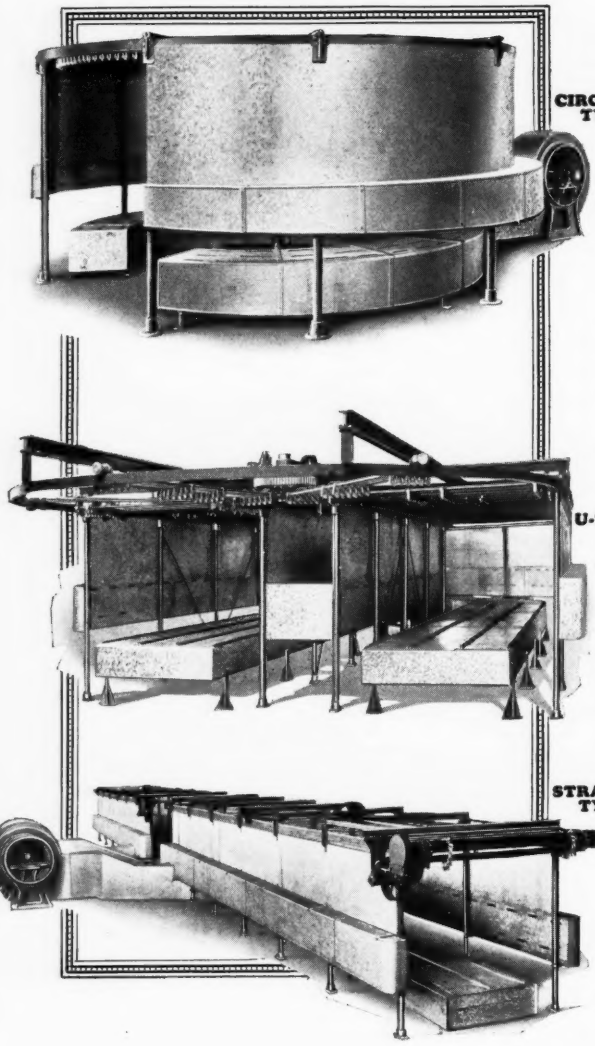
DEXTER FOLDER COMPANY

NEW YORK CITY

BRANCHES: PHILADELPHIA · CHICAGO · BOSTON · CLEVELAND · ST. LOUIS

AGENTS: E. G. MYERS, Dallas, Texas · H. W. BRINTNALL CO., San Francisco, California · DODSON PRINTERS' SUPPLY CO., Atlanta, Ga. · TORONTO TYPE FOUNDERS CO., Toronto, Canada

Winter is bad enough



CIRCULAR TYPE

U-TYPE

STRAIGHT TYPE

—but spring and summer will soon be here with abrupt and extreme atmospheric changes working even greater havoc with your paper than now. If paper could talk it would very likely express in no uncertain terms its resentment at being cursed and blamed for most everything that goes wrong in the pressroom; it would doubtless ask for a Willsea Paper Conditioning Machine to give it a chance to act decently.

Two hours is all Willsea Paper Conditioning Machines require to condition any stock thoroughly and uniformly to the actual temperature and humidity of the pressroom atmosphere. The proper size and type machine will handle all the paper you use, when and as you need it.

Now is the time to place your order so that you will have your machine installed and operating before the rapidly approaching spring and summer are upon us.

Shall our representative call?

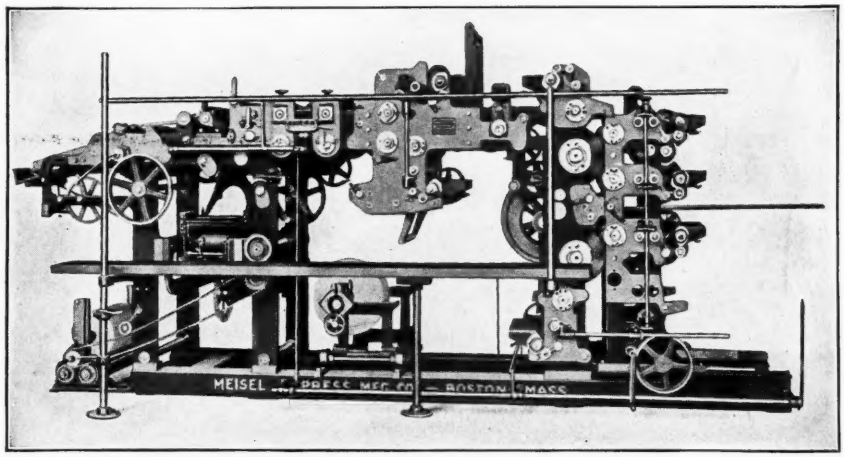
THE WILLSEA WORKS

Engineers · Founders · Machinists

ROCHESTER, NEW YORK, U. S. A.

Also Manufacturers of Multi-Color Presses for printing, scoring and cutting cartons from roll stock; Tubing Machines for making rectangular boxboard tubes or shells; and other special machinery

Please Mention THE INLAND PRINTER *When Writing to Advertisers.*



PROGRESS

Our customers of twenty-five years ago are the foremost and the most successful in the trade today. They foresaw that they could progress *faster* with MEISEL equipment because MEISEL equipment stood the strain with ease.

These same presses continue to serve them today.

MEISEL PRESS MFG. CO., 944 Dorchester Avenue, Boston, Mass.

The Goes Bordered Blanks Are Real "Printers' Helps"

Every
Business House
in town
is a prospect for

Goes
Art Advertising
Blotters

Write for Samples

because they help printers to produce high grade printed products quickly, easily, and economically. They facilitate the production and enhance the appearance and value of Membership Certificates, Licenses, Permits, Guarantees, Warranties, Charters, Lodge Passes, Commissions, Coupons of all descriptions and thousands of other varieties of printed matter.

The Goes Bordered Blanks **will help Printers to open new business channels and to secure better prices and longer profits for their work.**

The Goes Bordered Blanks **have been especially designed for type overprinting. They are lithographed in rich appropriate colors. The assortment includes 100 styles ranging in size from 2¾ by 6¼ ins. to 17 by 22 ins. —something for practically every conceivable purpose.**

Samples and prices will gladly be furnished upon request.

GOES LITHOGRAPHING COMPANY, 35 W. 61st St., CHICAGO



Find These Hidden Profits in Your Plant!

Use the Premier Register Table



The Premier Table will begin to earn money for you from the first hour in your plant

By using the Premier Register Table you eliminate risk in the registering of forms. It gives rapid and efficient results without depending on the human element. And it is as easy to use the Premier table as it is to use a ruler.

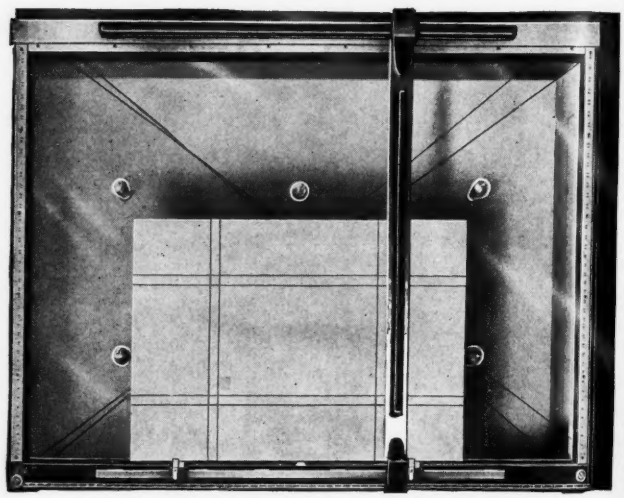
Uneven Mill Edge Paper

Accurately Registered with Premier

Sheets to the full size of the table can be accurately registered, whether the guide edge is true or uneven. It is quickly adjustable, accurate and speedy.

If you are paying wages for line-up and register work without the use of the Premier Table, the extra cost of this work will pay for a Premier in a few weeks or months.

Made in two standard sizes, for sheets up to 38″ x 50″ and 45″ x 65″.



Top view of Premier Register and Line-up Table. Illuminating chamber is finished in heavily coated white enamel

Write us for further details

GEORGE R. SWART & COMPANY, Inc.

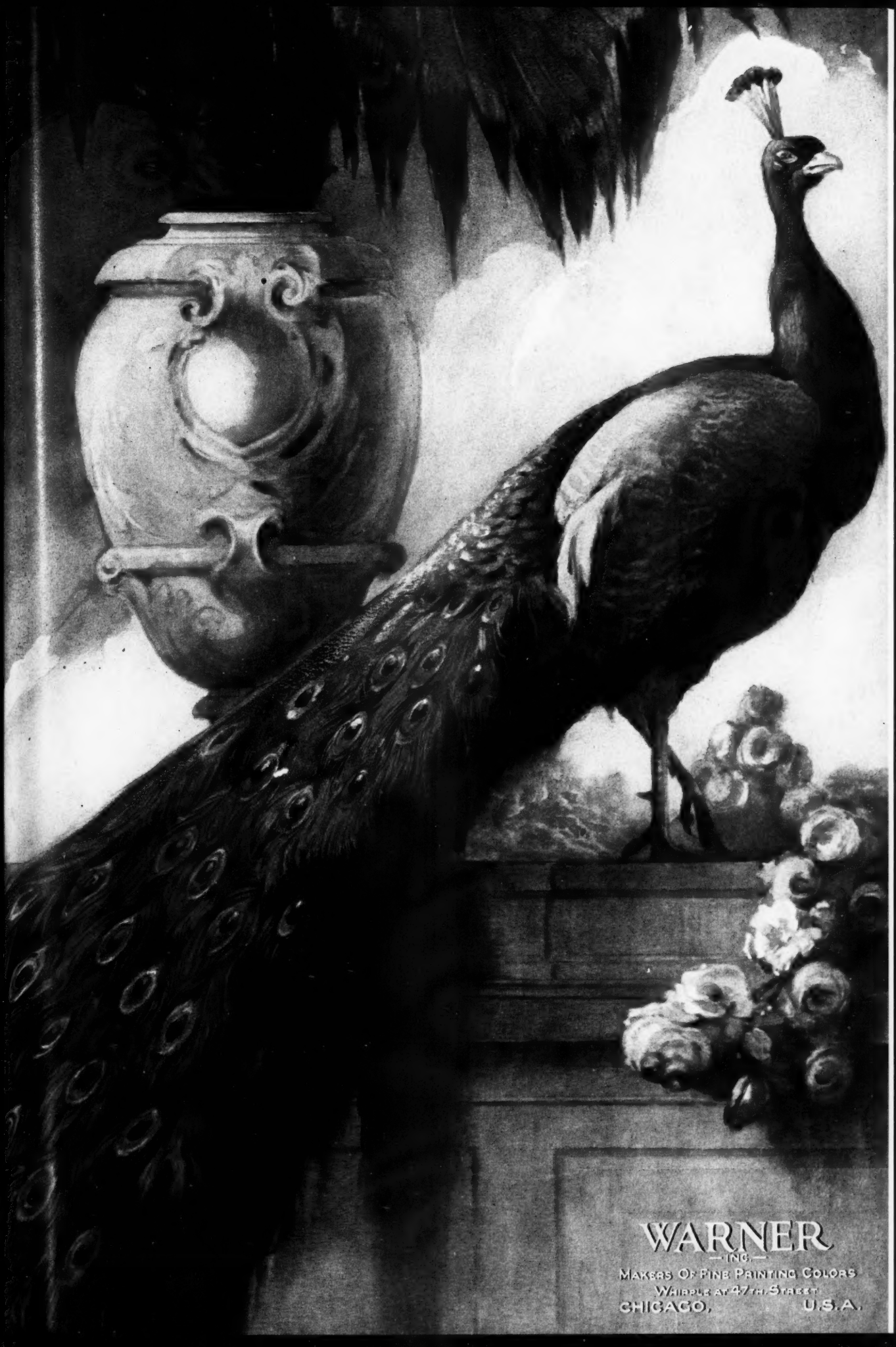
Printers' and Bookbinders' Machinery

NEW YORK: *Printing Crafts Building*
PHILADELPHIA: *Bourse Building*

CHICAGO: *Rand-McNally Building*
LONDON: *Smyth Horne Ltd., 1-3 Baldwin's Place*

Accuracy Balanced Construction Higher Speed Increased Production

Please Mention THE INLAND PRINTER *When Writing to Advertisers.*


WARNER
INC.
MAKERS OF FINE PRINTING COLORS
WHIPPLE AT 47TH STREET
CHICAGO, U.S.A.



CROMWELL

Special Prepared Tympan

Unconditionally Guaranteed

If You Knew the Value of Cromwell Tympan You'd Never Be Without It

Just ask the man who uses it!!

THE WORLD'S BEST AND STANDARD

MADE BY THE

CROMWELL PAPER CO.

JASPER PLACE

CHICAGO

U·S·A·

KIDDER MACHINES

ESTABLISHED 1880

Slitters, Rewinders, Sheet Cutters
Printing Presses, Special Machinery

for Your Plant

KIDDER PRESS COMPANY

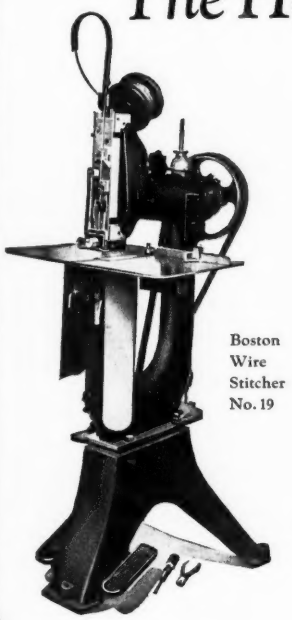
Head Office and Works

DOVER, NEW HAMPSHIRE

NEW YORK, 261 Broadway TORONTO, CANADA, 445 King St. West CHICAGO, 166 West Jackson St.

FOR CONTINUOUS WIRE STITCHING AT HIGH SPEED

The Heavy Duty BOSTON No. 19



Boston Wire Stitcher No. 19

Durability **and** ***Efficiency*** **were the thoughts back of the designing of the No. 19 BOSTON Stitcher. Flat work to a full half inch and all classes of saddle stitching are handled by this new BOSTON model.**

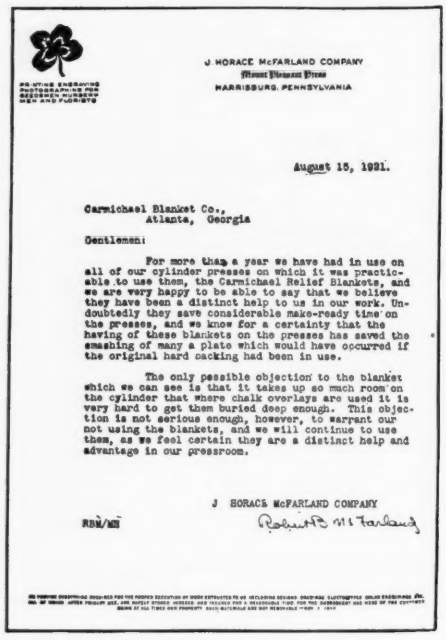
Maximum speed, 300 stitches per minute. Working parts singly adjusted. Wire used, No. 28 to 24 round; 21x25 and 20x24 flat. Floor space, 26x28 inches. Overhead belt or electric motor drive.

AMERICAN TYPE FOUNDERS COMPANY

General Selling Agent

Sold also by Barnhart Brothers & Spindler, and in Mexico and South America by National Paper and Type Company

SET IN GOUDY CATALOGUE AND GOUDY CATALOGUE ITALIC TEAGUE BORDERS



J HORACE McFARLAND COMPANY
Mount Pleasant Press
HARRISBURG, PENNSYLVANIA

August 15, 1921.

Carmichael Blanket Co.,
Atlanta, Georgia

Gentlemen:

For more than a year we have had in use on all of our cylinder presses on which it was practicable to use them, the Carmichael Relief Blankets, and we are very happy to be able to say that we believe they have been a distinct help to us in our work. Undoubtedly they save considerable make-ready time on the presses, and we know for a certainty that the having of these blankets on the presses has saved the smashing of many a plate which would have occurred if the original hard packing had been in use.

The only possible objection to the blanket which we can see is that it takes up so much room on the cylinder that where chalk overlays are used it is very hard to get them buried deep enough. This objection is not serious enough, however, to warrant our not using the blankets, and we will continue to use them, as we feel certain they are a distinct help and advantage in our pressroom.

J HORACE McFARLAND COMPANY

RRR/MH

CARMICHAEL
Relief Blankets

(Patented)

Cylinder Presses
Platen Presses
Rotary Presses

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The Best in Any Case

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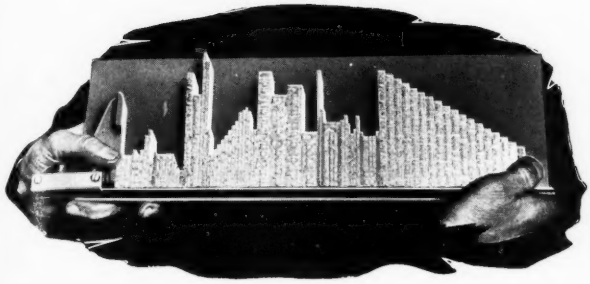
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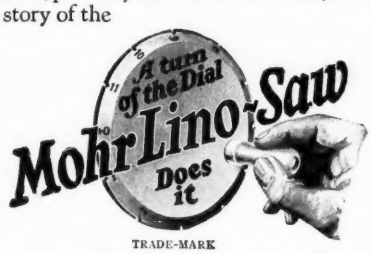
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THIS GALLEY *of* Odd-Measure Slugs

was produced *and sawed* directly on the type-casting machine

From Linotype to make-up without detours; broken-measure slugs ejected by the type-casting machine, precisely sawed to size—that, briefly, is the story of the

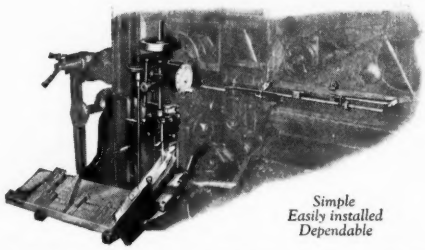


TRADE-MARK

A quick turn of the dial sets the assembler, adjusts the vise jaw and takes care of the sawing in a single operation. Floor-saw delays, bleeding of slugs and ruined mold liners are eliminated. Big investments in extra liners are no longer necessary. "Run-around" matter is produced as quickly and cheaply as straight matter.

Any wonder leading publishers and printers all over the world consider the Mohr Lino-Saw indispensable? Any wonder A. C. S. White, foreman, The Terra Haute *Tribune*, says: "It is my positive conviction that Mohr Lino-Saws are the most efficient device ever invented for use on Linotype machines for advertising composition"?

Full details gladly mailed on request



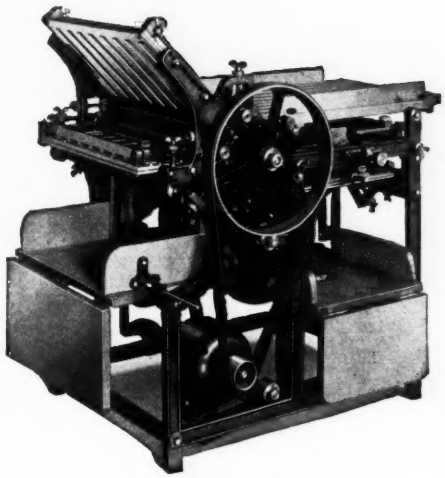
Simple
Easily installed
Dependable

MOHR LINO-SAW COMPANY

564-70 West Monroe Street Chicago, Illinois

"Honest" Abe would approve

Mentges No. 112



Mentges No. 112

NO figure in history stands out so typical of rugged honesty as Abraham Lincoln. That was his ideal, and his life reflected it. That is why we know he would approve this Mentges No. 112 folder, for its makers, actuated by similar ideals, have made this folding machine as honestly rugged as twenty-five years of manufacturing skill allows.

To prove its confidence, the company *guarantees* the Mentges No. 112 for a period of *five years* against defective material or workmanship; by the end of that time this folder will have paid for itself many times over.

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The Mentges Folder Company

SIDNEY, OHIO

"The RIGHT Folder for YOUR Work"

KORFUND—*the ideal material on which to place printing plant machinery.*

"We are wondering how we were able to get along without KORFUND Cork Insulation for 19 years."

BRIEGER PRESS
F. Brieger, *President*

WHEN the Brieger Press moved to their new plant at 55 Van Dam Street, New York, we isolated their entire cylinder press equipment with KORFUND.

They were amazed at the results—the elimination of vibration—the absence of noise—and now they wonder how they ever got along for nineteen years without it.

Have you ever reckoned the cost of vibration and noise? Have you ever seen a Korfund installation? Do you know the economies to be derived from insulating presses and other machines?

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KORFUND

"Over 100,000 Successful **ABSORBS** KORFUND *Installations"*



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What Chicago Printers say about the American Adjustable Chase:

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"The adjustment of the chase with one operation locks the four sides of the form, thereby getting the perfect lock-up, and our experience so far has been no work-ups of any kind."

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"Regarding the American Adjustable Chase, we purchased it about a year ago and would not be without it, as it is a wonderful method for locking up forms and a progressive step from the old method of quoins and furniture. Your chase is of real merit and a big boon to the industry."

Manz Corporation, Chicago

"We have been using your chase for several months and find its merits are all that you claim for it, and, in fact, after comparing the new Adjustable Chase with the old methods of lock-up, we can not understand how any job department in any printing company can afford to be without your chase.

"Not only is it a tremendous time-saver, but its accuracy in squaring forms automatically is one of its most valuable points."

The Von Weller-Lyon Co., Chicago

"We have used the American Adjustable Chase on our Miehle Vertical for about a year and are well pleased with it. We find that it is particularly helpful in the handling of small forms on this machine.

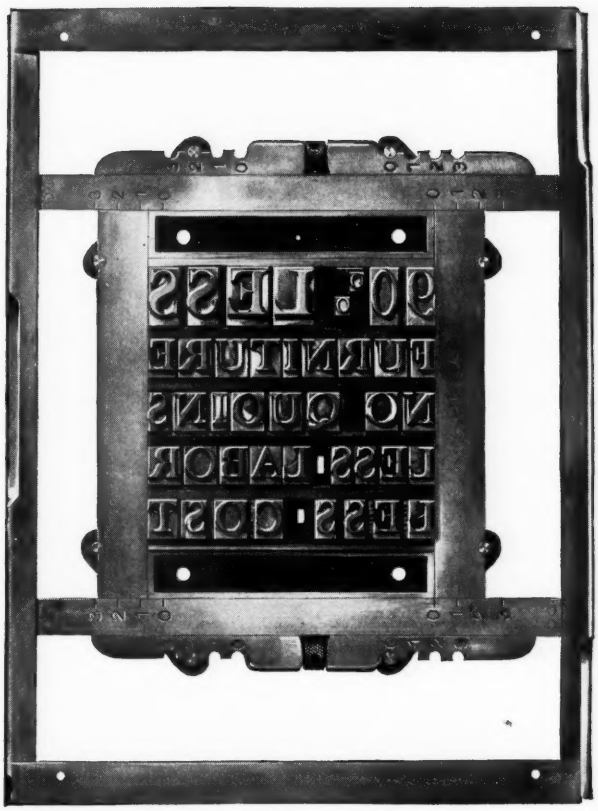
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"We have used your equipment on our Chandler & Price press for several months and have found it of the greatest value.

"The saving in time is considerable. It is all your representative claimed for it when it was first installed.

"In our opinion it is one of the most important developments in the printing trade."



No more quoins

90% less furniture — Less time

No work-ups — Quick register

Even squeeze from all four sides

AMERICAN ADJUSTABLE CHASE

Send for complete descriptive folder and prices

AMERICAN ADJUSTABLE CHASE CORPORATION

Home Office and Showroom: Printing Crafts Building, 34th Street and 8th Avenue, New York, N. Y.

Opening for Sales Representatives Sales quickly follow demonstration. This is being proved every day. Inquiries now arriving from many sections where we are not yet represented can be turned into profitable business by qualified representatives. Write for complete proposition for *your* territory.

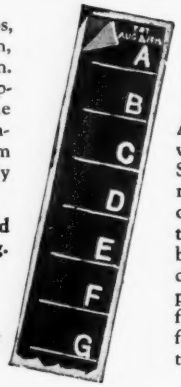
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Patent Cut Index Strips

Just a Half-turn to Better Indexing—
Just a Half-turn to Bigger Profits!

Tabs come in strips, letters in rotation, slit for separation. A half-turn will separate each of the tabs, giving a complete set of uniform size, gummed, ready for attaching.

Covered by a broad patent, issued Aug. 8, 1916.

Complete Service Station for the Printing Trade



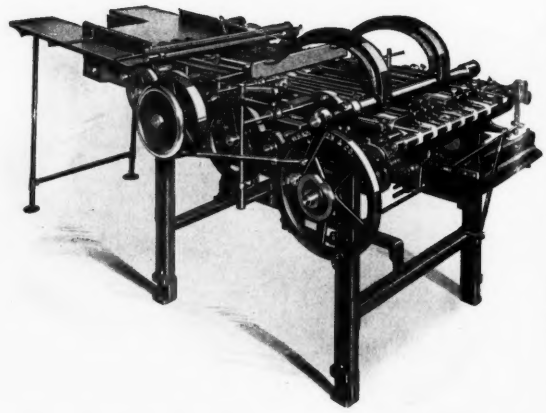
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Gold Stampers for Stationers and Bookbinders
Indexes for Loose-Leaf Systems
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[2563-A]



When You're Thinking of Folding Machine Quality the Name That Naturally Comes to Mind Is

The Anderson

Because It's Exceptionally Well Built

It can be changed in a few minutes from folding covers to catalog sections—then from a letter-fold to a 24 or 32pp booklet, etc., or to any of a great variety of folds used in the average job plant. Setting is a very simple matter with the Anderson. Speed 5,000 to 20,000 folds per hour maximum, depending upon the job but including all sheet sizes. There is no thought of inaccuracy, spoilage or replacement parts with a machine of this new design.

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Originators of the 6,000 Per Hour Folding Machines

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The Brackett Double Head Stripping Machine

A Profitable Machine for Edition Binders, Check Book Makers, Blank Book Makers, Library Binders and Catalogue Publishers

THE BRACKETT STRIPPING MACHINE is profitable in many lands where ordinarily the cheap labor makes machine competition unprofitable.

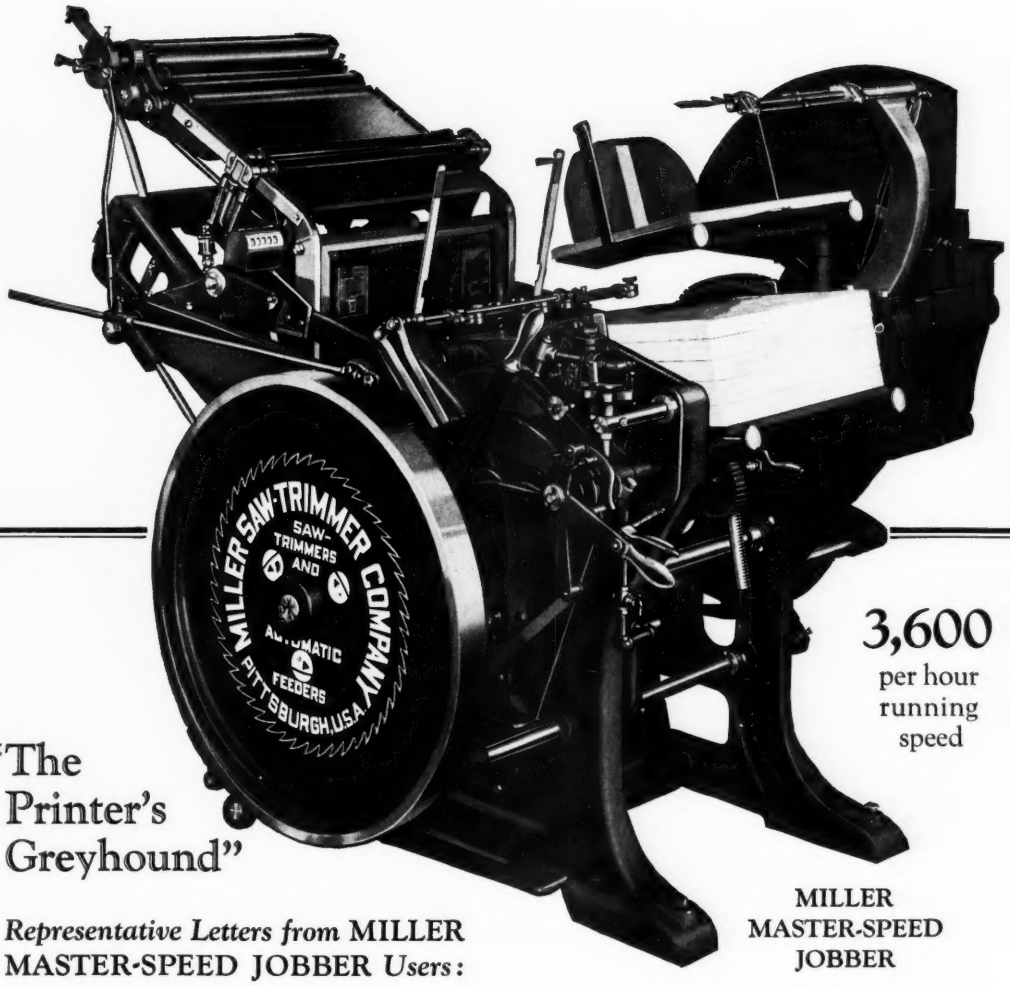
In Japan, China, India, Australia, South Africa, nearly all countries of Europe have recently given substantial testimony of the marvelous production.

It does the unusual things in Bookbinding and does many things better and quicker than hand labor, no matter how good or how cheap hand labor may be obtainable anywhere throughout the world.

There is a reason for losing that big order. Let us tell you about our plan of Sales Getter and Business Builder.

THE BRACKETT STRIPPING MACHINE CO.

TOPEKA, KANSAS, U. S. A.



"The Printer's Greyhound"

3,600 per hour running speed

MILLER MASTER-SPEED JOBBER

Representative Letters from* MILLER MASTER-SPEED JOBBER *Users:

Toledo, Ohio

Gentlemen: The performance of our two MASTER-SPEED JOBBERS has been all we could expect.

The ease with which they are operated, simplicity and high-speed make them ideal for a printing plant doing a varied line of work such as ours.

We find the register perfect, the feeding devices 100% accurate and the table ink distribution well adapted to covering heavy solids.

"The Printer's Greyhound" fills a long-felt want.

Yours very truly,

THE CASLON CO.

F. C. Fletcher, *Pres. & Gen'l Mgr.*

Sheboygan, Wis.

Gentlemen: This letterhead was printed and embossed on our MILLER MASTER-SPEED JOBBER at 3,500 per hour—note the close register.

Halftones and solids are printed perfectly on our "Printer's Greyhound" and we have found the distribution practically the same as on a cylinder press.

Any printer in the market for an automatic press should see the MASTER-SPEED operate before buying any other.

Yours very truly,

DIX PRINTING CO.

(*Signed*) Edwin Dix.

Brooklyn, N. Y.

Gentlemen: Your MASTER-SPEED JOBBER is a fine machine.

It is compact, strongly built, almost noiseless and very speedy in operation.

It has a perfect feed and a wonderful ink distribution.

It does exceptional color and register work.

It is a producer that can be operated by any Miller pressman.

We highly commend this machine and predict a big future for it.

Yours very truly,

EFFICIENT MULTIGRAPHING CORP.

J. C. Blue, *Pres.*

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THE INLAND PRINTER

The Leading Business and Technical Journal of the World in the Printing and Allied Industries

HARRY HILLMAN, *Editor-in-Chief* MARTIN HEIR, *Associate Editor*

Volume 76 FEBRUARY, 1926 Number 5

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PUBLISHED MONTHLY BY

THE INLAND PRINTER COMPANY

632 Sherman Street, Chicago, Illinois, U. S. A.

New York advertising office, 41 Park Row

Address all communications to The Inland Printer Company

Terms: United States, $4 a year in advance; single copies, 40 cents. Canada, $4.50 a year; single copies, 45 cents. Foreign, $5 a year; single copies, 50 cents.

Entered as second-class matter, June 25, 1885, at the Postoffice at Chicago, Illinois, under Act of March 3, 1879.
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THE HENRY O. SHEPARD CO., PRINTERS, CHICAGO, ILLINOIS.



The Old Railroad Station

The fifth of a series of historical views of Hartford, Conn., printed by The Case, Lockwood & Brainard Company from wood engravings by Morton C. Hansen

THE INLAND PRINTER

LEADING BUSINESS AND TECHNICAL JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES

VOLUME 76 FEBRUARY, 1926 NUMBER 5

The Binding Tie

By FLOYD H. LINCOLN

MR. SELMOR, the salesman from the Newpress Company, is here and wishes to see you for a few minutes if possible. Shall I have him come in, Mr. Peters?" John W. Peters, the old president and treasurer of the Weldon News Company, looked up from some papers on his desk and glanced at the card the office girl handed him. "Why — yes, I suppose I'll have to see him. Show him in."

A moment later the ground glass door of the room swung open to admit an athletic-appearing man of perhaps thirty-five years, faultlessly dressed from his fashionable necktie down to the tips of his polished shoes; his face strongly suggestive of a certain firmness of character that was further established by the stern but not altogether unpleasant gaze of his dark eyes. He was not a new visitor at the Weldon *News*, but his acquaintance with Mr. Peters had been rather limited, owing to the fact that Mr. Howell, the superintendent of printing, had usually transacted business with him. Nevertheless, he greeted the gray-haired president with a warmth and familiarity that was not returned in quite full measure.

Selmor was a salesman of no mean ability. To his credit let it be said that he worked incessantly for what he thought was the best interest of his company. He prided himself on being called a "go-getter." He did not know that his associates sometimes referred to him as a "driver." That very thing was perhaps his only fault as a salesman, but it sometimes loomed so big that it more than made up for any number of slighter shortcomings of the others on the Newpress staff. Owning a block of stock in the Newpress Company gave him an advantage over the other salesmen, an advantage he improved at every opportunity.

On this particular afternoon of a bleak winter day he felt at his best in the mahogany-furnished office of the president of the Weldon *News*. An unpleasant duty he would have to perform later at the printing plant of A. L. Drexel did not in the least dampen his exuberant spirits. Unpleasant duties which others dodged were looked for by Selmor, almost with eagerness. He didn't mind forcing a delinquent — but many times honest — printer to the wall in order to collect an account. Secretly he rather enjoyed seeing him squirm.

He sat down in the chair indicated, crossed one leg over the other in a leisurely fashion and, with his head slightly forward to emphasize his words, came at once to the matter of business he had in mind.

"Mr. Peters, I have a proposition I think will interest you," began Selmor.

"Maybe," replied Mr. Peters in a rather doubtful tone. "What is it?"

"I want to talk to you about our special multicolor press. I have —"

"Not much interested in multicolor presses today," interrupted the president in a mild way. "You see, it's this way. Mr. Howell —"

"Just a minute, just a minute," insisted the salesman, determined not to be put aside so easily. "I am in a position, Mr. Peters, to make you an unusual offer and I am quite sure it will interest you. I will take only a few minutes of your time to explain it."

"Well, all right, go ahead," said Mr. Peters, as he tipped back in his swivel chair and prepared to listen to what he imagined was to be the usual cut-and-dried talk of a too-insistent salesman.

"Not very long ago Mr. Howell told me that there had been some talk between you and him regarding the installation of a multicolor press to take care of the rapidly increasing magazine work in your book-printing department. He seemed interested in our special No. 1 press, but felt that the price was a trifle high."

"Well — thought so myself," remarked Peters, slumping a little farther in his chair. He suppressed a yawn and then added, "You see, Mr. Selmor, the Merkel Company had a press that we liked well enough. We figured it would do our work and —"

by The Case, Lockwood & Brainard Company from wood engravings by Morton C. Hansen

"Yes, yes," interrupted Selmor, drawing his chair closer and leaning forward. "But our press is so far superior to the Merkel product that any comparison is entirely to the advantage of ours, Mr. Peters. I know their machine costs less money, and that is the very thing I want to talk to you about. I am in a position to offer you one of our No. 1 presses at a figure below the cost price of a Merkel — far below, I may say."

"How does that happen?" asked Mr. Peters, a flicker of interest in his gray eyes.

"It's like this," went on Selmor, lowering his voice in a confidential manner. "A year ago we sold a press to Drexel down the street below you. He bought it on a time basis. Made his payments at first all right, but for the past two or three months he's been falling down. He's two payments behind now and a third one is due today. If he doesn't show me the cash for the three this afternoon, then I am to take over the press without delay. A word from me to the home office and a crew will be sent to dismantle it."

"Is it on your recommendation that your company is taking this rather drastic action?" questioned Peters.

"Well, yes," admitted Selmor somewhat reluctantly. "They asked my opinion as to what I thought should be done in this particular case. I am convinced it is necessary to take prompt action. Now, Mr. Peters, rather than ship that machine out of town and go to considerable trouble and expense, we'll let you have it at a figure that will surprise you for its generosity. Furthermore, we'll replace any parts that appear worn. We'll —" he attempted to explain.

"So that's your proposition, eh?" exclaimed the no longer placid Peters. He quite suddenly sat bolt upright and displayed for the first time a lively interest in Selmor's talk. He was unexpectedly transformed into as live a prospect as Selmor had confronted in a long time.

"Generosity! Did I hear you say that?" continued John W. in no mild manner and then added very earnestly, "Say, where does Drexel come in on that? You know he's good for that back payment. I'll admit he's had a little hard going lately, but if you don't crowd him, he'll pull out all right."

"Well, Mr. Peters, you know I must carry out my orders in this matter," said Selmor in a soothing voice. "He's had time enough, it seems to me. Of course, he's a good fellow, but no one can afford to let his feelings interfere in a thing of this sort. Sentiment and business don't mix, you know."

"They don't mix, eh?" quizzed the gray-haired president in a somewhat softened mood. Selmor smiled and shook his head negatively. Mr. Peters turned slightly and looked out of the front window. Sleet, lashed by the wind, beat a tattoo against the plate glass. His thoughts went back to another December day thirty years before. For several minutes he was lost in thought, and the astute salesman remained silent as well.

"I must see my secretary at once. You'll excuse me a moment, please," said Mr. Peters, suddenly getting to his feet. "Matter of business; just thought of it — mustn't put it off another minute." With that he was out of the door.

Selmor arose and stretched. He glanced at the clock and frowned. "Putting in altogether too much time here," he murmured to himself. "Thought I'd get the deal over by this time. But I'll have to humor the old boy if I sign him up for that press of Drexel's. Tough proposition, old John W. is, but I'll hook him. Tightwad, too. He'll buy that press when I show him how much money he can save. Have to give him his own way and let him take his time —"

The opening of the door put an end to his soliloquy. Mr. Peters walked rapidly behind his desk and sat down. He smiled in an almost benevolent fashion as he looked across at the salesman.

"You said that sentiment and business don't mix," began the president. "Well, I'm going to relate a circumstance to you that'll show you that sometimes they do — to the advantage of all parties concerned, young man.

"I was born and brought up in this city. Never was very strong as a young fellow. My folks were always worried about my lungs. When I finished school they looked around for a job for me outdoors. Thought it would be better for me, you know. But I wanted to learn the printing business and so one day without saying anything to anybody about it I went down the street and got a job in a newspaper and job office. The town was small in those days — it was almost forty years ago — and this particular office I speak of employed only a handful of men to get out the weekly paper and do the few jobs of printing that came in.

"There was another young chap in the shop about my own age who had been working there a year or so. His name was — well, I always called him Andy. We became firm friends in a short time as we were the only two young men in the place. Andy, I could see, was destined to become a first-class job printer. I took more readily to the newspaper.

"Well, things went along smoothly enough. We finished our apprenticeship and in due time became regular members of the staff. Two or three years rolled by and we both married. Folks married earlier in those days than they do now. Along with the wives we acquired homes of our own. The second summer after my marriage I fell sick with a fever. After a long illness I recovered; that is, I partially recovered, for it was found that the fever had undermined my health to such an extent that the long-expected breakdown of my lungs had occurred. My doctor said —"

A sharp knock at the office door caused Mr. Peters to break off in his conversation. The knock was followed by the entrance of his secretary, whom he apparently expected. She advanced to the desk and handed the president two sheets of paper, one of buff color and plainly a check, the other a freshly typed letter. After a perusal of each he signed them, handed them back to the young woman with the words, "Please see that those are delivered by special messenger at once, Miss

Leigh." Then he again turned to Selmor, who was getting extremely fidgety, but doing his best not to reveal it.

"As I was saying," resumed John W., settling himself comfortably, "my doctor said my only hope was to go west. So, my wife and I sold our household goods, bade farewell to our friends and took the train for Arizona. On the day of our departure Andy and his wife came to see us off. Andy wrung my hand in parting, the poor lad's voice so full and choked he couldn't trust himself to speak. Well, I guess I looked as if I was a goner for sure — thin as a shadow and coughing constantly.

"To this day I don't like to think of those years that I spent so far away from home. At the end of our second year I was somewhat improved in health, but unable to work. About this time our financial condition indicated that we were very shortly going to be up against real poverty. I became so despondent that it seemed to me there was only one way out — to destroy myself and thus free my wife. The very fact that she was so brave and tried at all times to be cheerful prevented me from taking such a course. When things had reached a stage where they were about as bad as they could be a check came in the mail one day. It was from Andy. It was just before Christmas and I know now that it represented all the ready money Andy and his wife could get together. The amount was about the price of two return tickets home. Needless to say, we took the first train for Weldon.

"You can't imagine what it meant to us to get home again. We went to Andy's house — he would have it no other way — and stayed there the rest of the winter. Strange enough I began to gain in health. I suppose it was partly the joy at being among my old friends once more. Gradually I tried working. On the days that I felt equal to it I would go down and work on Andy's paper. The year after I had gone west he had purchased the newspaper and job business where we had worked together. It seemed like old times to get behind the case with him again. When spring came I was on half time and before the summer faded into autumn I was once more a regular member of the staff.

"The next year we formed a partnership that continued over a period of fifteen years. The business grew rapidly and when the field became large enough to warrant starting a daily we dissolved the partnership, Andy taking the book and job printing, and I established the Weldon *News*. You can readily see that if it hadn't been for the liberal treatment extended me by Andy, a friend, but a business associate as well, I would not be where I am today. He didn't have to do it. Bear in mind that he was under no obligation, but was big enough to make what he knew would be an investment in happiness.

"There is occasionally a man to whom I feel it necessary to tell this story. Selmor, paste this in your hat — it is usually wise to mix a certain amount of sentiment with business. Just how much, experience alone can teach you. One thing more. We installed a Merkel press a few weeks ago. I tried to tell you that at the beginning of our conversation, but you were in such a hurry to tell me about why I should buy your machine that you wouldn't give me a chance to explain. . . . Good day, sir!"

Selmor never could recall just how he got out of that office. Once on the street he was so bewildered that he started in the wrong direction and had to retrace his steps a block or more before he found the street leading to A. L. Drexel's.

Before he was well out of the Weldon *News* office Miss Leigh's bell was ringing in an urgent summons from John W.'s office.

"That letter with my check enclosed was delivered according to my instructions?" asked Mr. Peters as she entered the room.

"It was, Mr. Peters, over a half hour ago," replied Miss Leigh.

"Good! That will be all for tonight, I think."

For several minutes after the secretary had left, the gray-haired president was lost in reverie. Occasionally he smiled as if his thoughts were of a most pleasant sort. Finally he walked over to the rack and took down his coat and hat.

"I fancy Andy's well over his surprise at receiving that check by this time and has settled in full with Selmor," he said musingly. He chuckled as he drew on his overcoat and cocked his hat at a rakish angle. He turned toward the door, but the knob was wrenched from his hand as the door was jerked open from the other side. There stood Andrew L. Drexel. Not a word was spoken. For a few seconds the two men looked at each other, a great understanding in their faces. Then their hands met in a grasp that was like an embrace in its meaning.

* * *

Officer O'Rourke stepped behind a corner of the Weldon *News* building to avoid the wintry blast for a moment. A second later Jimmy Reed came around the corner on his way to work on the *News*.

"Say, Jimmy," called O'Rourke. "Has old John W. gone cuckoo?"

"What do you mean — gone cuckoo? He's the sanest man in the U. S. A.," exclaimed Jimmy with real indignation.

"Well, I just seen him and Drexel, who runs the print shop down the street, goin' out the front door here and they was callin' each other 'Andy' and 'Jack.' And I heard old John W. say, 'Andy, they say blood's thicker than water, but I say printers' ink is the tie that binds, eh?' Jimmy, that's cuckoo talk, ain't it? If it ain't, what did he mean?"

Jimmy reached forward and tapped his robust friend on his polished shield with a forefinger to emphasize his words. "O'Rourke, if you were a regular printer instead of just a cop, you'd know."

With that the boy walked stiffly away, but there was a suspicion of a smile in his eyes.

The puzzled officer inhaled a deep breath until his chest was its full forty-six. Then he exhaled slowly.

"Well, I'll be swang-dangled!" he mumbled.

Press of the Blank Company

By Linn D. MacDonnold

COMPARATIVELY few printers' imprints today carry even a part of the meaning expressed by those of the early printers like Aldus and Fust and Schoeffer. The reason for this is readily apparent. The imprint, as such, has degenerated from a mark certifying excellence to a flamboyant sign that indicates little but that the order for that piece of printing was placed with a certain printer. Too often imprints appear upon matter that no printer with a spark of real pride would care to own. Not a pleasant picture, is it? A part of this condition is due to thoughtlessness; the rest is accounted for by the fact that some printers take delight in plastering a classified ad. on every piece of their work, under the guise of an imprint.

A printer in Baltimore has an enlarged copy of his imprint over his desk, with these words underneath: "Found only on printing for which there can be no apologies — no regrets." Such a slogan, lived up to, does three things: It makes that printer mighty careful how and what he prints, what he says in selling, and makes him very cautious about using his imprint. Therefore, this printer, because of the slogan, becomes at once a better craftsman and a better salesman.

A printer in another city puts a union label and an eight-point imprint, making a line twelve picas long, on a business card for *another man* — and that card may not be over three and one-half by two inches. No matter what he prints, if there is a possible excuse or available space, on goes his sign. I have frequently seen jobs set entirely in six-point, bearing this eight-point imprint!

The Baltimore printer is head of a good-sized and highly successful printing organization. The other chap has a little room on the second floor of a dirty, dingy building, has three jobbers and does most of the work in the shop himself. Both have been in business about the same length of time. *The use of imprints was not entirely responsible for either of these two examples, but it is safe to say that the motives and ideals governing each man in the use of his imprint have played a large part in the distance each has traveled.*

No printer should be criticized for wanting to imprint his product, but some of them are to be censured for the printed matter on which their imprint appears. A printer's mark on the wrong kind of work can do him more harm than a dozen bitter competitors can. A competitor's criticism proves that the competitor himself is a poor sport and a worse salesman, but the printer's name on poor work is an admission of inefficiency, poor quality and purely mercenary motives.

The imprint on the *right* kind of printing, placed in an inconspicuous place on pieces where its use is appropriate and ethical, is a powerful selling force. Think not? Then here's an illustration: Another Baltimore printer printed a positively exquisite booklet for a client in Washington. A man in New York intended to open a new office in Baltimore for the purpose of raising a huge sum of money for a Baltimore institution. This man makes a business of dignified solicitation, by mail, of large sums of money. He knows the value of the quality appeal. He is in touch with the greatest printers of the day, everywhere. Observing the printer's mark on the booklet, he exclaimed: "*There's* my printer for this entire campaign." The campaign, by the way, brought the printer unsolicited, non-competitive business in excess of $25,000 — and the work of raising the money is hardly started!

You don't need a slide rule to figure out the value of the imprint on the Washington book. The printer knew it, and he put his best efforts into the book, so that his imprint would mean something more than a mere "See what I've done." This craftsman uses his imprint for the same reason and with all the sincerity that a master painter adds his name to his canvas. He is so careful about all his work that any piece leaving his plant could bear his imprint, whether or not it does — and if it couldn't, it wouldn't leave his plant. Contrast this with the chap who uses the union label and eight-point lino slug. Which one has adopted the more subtle and effective sales policy?

"But," you may say, "our work is not in the same class as that of the fine printer." What difference does your class of work make? If you are doing publications, can't they be well done — for publications? If you are in the lithographing game, shouldn't you produce a good article in this class? The name Condé Nast does not appear on slip-shod publications, nor the name Goes on inferior lithographed blanks. How was this standard built and maintained? By the constant adherence to ideals, and the determination to have the work itself more of an advertisement than the imprint. When you add your name in type or in a drawn device, you are saying: "I have served you well — I am not ashamed."

I know of concerns that insist upon having the imprint appear on all their pieces, for the reason that their printer's product is above the average in excellence, and the imprint hurts the effectiveness not a bit. On the contrary, it reflects most favorably upon the judgment and good taste of users of such high-grade sales material. Then, too, it implies that the product being advertised must also be of excellent quality.

Suppose a member of your sales force solicited business in an office he had not visited before. Again suppose that the prospect had a folder on his desk telling him of something else he ought to buy, that this folder

was not all it should be, that it bore your imprint. Whether he says so or not, the chances are that the imprint on that folder would cause him to think: "If that's the kind of house you represent, I don't want to deal with you." It's happening every day. Printers everywhere are beginning to realize that the imprint is somewhat like dynamite: Handled carelessly, it can do a lot of damage; used with caution, it's a real help.

There is only one way to handle an imprint so that it will become a sales force in support of your claims. No matter what class a piece falls in, let your imprint appear "only on printing for which there can be no apologies — no regrets." Your standards will be raised, your efficiency will be increased, your reputation will broaden, your sales force will be happier — and you'll sell more goods, and make more money.

Sell Results Rather Than Printing

By FREDERIC I. LACKENS

Secretary of the TriAd Direct Advertising Service, Chicago

THE printing atmosphere for the past several months has been surcharged with exhortations to the printer that he stop selling printing merely as so many impressions of type on paper, and instead devote his energies to selling ideas to his customers and prospects. The opponents of this plan assert that the printer's job is to be a good printer, that he should not attempt to be an advertising man. Migosh! If this principle is true, then many misguided business enterprises are all wet, so to speak. For instance, the People's Gas Company in Chicago is giving free cooking lessons to housewives. They must be entirely wrong, because they are not cooks but gas people! A certain bank a short time ago used its ad. space to advise the public to buy life insurance. Naughty! naughty! Banks aren't insurance agents.

The enterprising newspapers of practically all the larger cities maintain research departments to find out for advertisers the possibilities of the local field for the advertisers' products. They even go so far as to put in window displays and take orders. Are these newspapers failures that they must turn themselves into merchandisers?

We read in national publications full-page advertisements of one of America's largest life insurance companies. Horrors! They say nothing about life insurance but are telling us how to breathe!

What does it all mean? Are these institutions all taking the wrong track? Are they all headed toward certain ruin because they dare to step over the imaginary lines between which they are expected to operate? In each of these situations we can not fail to recognize the modern exemplification of that much-abused term "service," by which the fullest success in selling is obtained.

Why should the same means that others are successfully using be barred to the printer? He is faced with a selling situation that might well be considered critical. Isn't it reasonable to allow him to use any honest and legitimate means at hand to get more orders? He has tried the price-cutting method to his sorrow. It is suicidal. The ideal way to secure business is upon some basis where price competition does not enter. And this basis is that of better service. In this case, better service means making printing serve the customer's needs better. It may be advertising-printing to sell his goods, or better planned printed forms to help in his production. In either case, it is mixing brains with the printed sheets; and there is no fixed price on brains. In offering a complete advertising service, the printer is able to tap a reservoir of business that would otherwise be inaccessible. Any number of concerns are casting about for selling ideas, and they need but be apprised of a source in order to loosen their advertising purse-strings.

Some argue that these concerns know of advertising agencies to which they may go for selling ideas. True, but here's the rub: The smaller manufacturer or merchant may feel that he does not need a complete campaign or an elaborate one, or he may not wish to commit himself to an advertising program of from three to five years in extent, which he believes the agency will recommend. He may wish to sell only a certain product in a restricted field; he may have a product that is seasonal; he may wish to make a "tryout" and may want to work with some one who will coöperate with him in accomplishing what he has in mind, not merely help him spend his appropriation.

Few of the general advertising agencies make much of an endeavor to use printing as a conspicuous part of an advertising campaign; if printing is to be employed in advertising to the extent that it deserves to be, the printer must be the one to take the initiative. In offering complete advertising service, a printer need not pose as an advertising expert. If he is not in position to employ an advertising and layout man, he will find a number of excellent direct-mail service agencies available that supply selling ideas, advertising copy, layouts and artwork.

It is time that the printer should *sell* his product constructively. The mechanical end of his business, generally speaking, has reached a high plane of perfection; the selling end has not kept pace. Those printers who are supplying complete advertising service — who are selling *results* rather than *printing* — are not complaining about slack times.

The Importance of the Follow-Up

By Frank V. Faulhaber

"THAT fellow didn't recognize you — or else he didn't want to," observed a friend of Peter Plodder, the printer, as the two were walking up the street. "Huh!" grunted Plodder, a trace of complacency and indifference appearing on his visage. "I shouldn't wonder. It's been a long time since I've spoken to that man. I nodded to him because I recalled him as a customer of three years back. His memory evidently is not so retentive. Well, such is life!"

Yes, such is life. Not a particle of significance was given this incident, according to the way this printer looked at it. Perhaps he did not realize that customers may lose sight of printers, but printers should not lose sight of customers. Well might he have kept a figurative string attached to that customer. But, had he? Glaringly — no!

Yet he wondered — and was much piqued — that so little repeat business was his. He seemingly did not appreciate that it was one thing to go after and secure a customer, and quite another to hold on to that customer. Had he but thought! Had he but considered the possibilities ever before him!

There are many printers like Peter Plodder. They will expend effort to attract a new customer — but they will not bother to keep that customer interested. Lax policy! One big step toward failure! Turning the back on one's customers is like turning the back on success. Let us about-face!

Here we have a wiser course. Happy indeed is that printer who has been following it. Letters — letters! Good letters! More — and better letters! Keep your customers in mind. Then they will keep you in mind. Thus we earn more business.

The first job has been finished. Very well. "Good-by, Customer!" However — only for the time being. Printer's going to keep a string on him. Here's how he does it. After an order has been delivered and the new customer has had time to become either pleased or displeased, your wise printer makes an investigation. Mayhap the telephone invites his first move. He asks how that first job has measured up, whether it is giving satisfaction in every respect. Object: improvement. The discriminating customer becomes favorably impressed. "Now, that's a solicitous printer. The kind of chap I like." This sort of reasoning likely will prove profitable for the printer.

When another job is in contemplation there should be no doubt in the mind of the new customer as to who shall get it, when an initial order has given satisfaction and the worthy printer has displayed some interest. Thus, more repeat business has been earned.

But consider your letters. What a host of possibilities these represent. The new customer may be in need of an immediate job, something like the one before — but, he's deep in the maze of uncertainty. Would it not, thus, prove a good time for the printer to make some inquiries? Customer desires somewhat different work. He has the idea another printer may be more obliging. Better make him lose sight of that idea; so far as you're concerned, the thought isn't worth one snap of the fingers. Peruse the following:

Dear Mr. Brinkley:

Ever since we've sent you those two thousand advertising folders we've been wondering what you've thought of the work — mighty anxious about it. We're eager to learn that you've been drawing some big results; our work is only a step toward that object. Bear ever in mind we're not merely content to sell you an order of printed goods. "What returns do these bring?" — that's the question.

Hope you'll break the suspense! And please do not forget that we're always eager to discuss any contemplated job with you; we want to hit upon the right kind of work for you; the kind that will pull best. Likely you'll be in need of more folders; we'd be tickled almost to death to go over the proposition once again. Other customers say we're liberal with helpful suggestions, but we hardly think of it; we've been doing it so long.

Let's hear from you again! We're waiting! Thank you!

Here we have a letter that will never be out of place. It is typical of the kind that its recipient will welcome and be glad to read. The customer will not be particularly opposed to inquiries; he certainly will not be if he contemplates any other printing work. If he's in the market — and why shouldn't he be? — it will be a foresighted procedure to keep that customer in mind, with letters.

Make the letters personal, consistent with discretion. A good deal of time in the office, particularly during odd spells, that otherwise might go to waste, would profitably be utilized constructing sales appeals. Letters should, preferably, be individually typed; the customer's name should be included in the salutation, thereby contributing a further personal touch; they should be typed on a good bond paper — everything done neatly. Thus your work will not be in vain.

But let us not cease here. You have received no reply. Perhaps the customer is not immediately interested. Dissatisfaction may have attended that first job. Who knows?

Dear Mr. Brinkley:

We've been puzzling now for some time as to just why we have not heard from you. Even though you're not in immediate need of more printing we're mighty eager to hear from you. We'd like to know just how those advertising folders have been paying you.

It couldn't be possible that you've been disappointed in our work, could it, Mr. Brinkley? Be assured, if there's any flaw at all, it's both to your and our interest when we both know. Then we can do better work for you later. However, you may not yet be convinced about the exact results of those folders; so we'll be patient and wait a little while. We'll be happy to hear from you anyway. Meanwhile, do not hesitate to call us concerning any printing work; direct-mail matter, including

blotters of all kinds; maybe you'll want to send your customers a monthly reminder. We'll be glad to tell you more about this. And letterheads! Won't you need some soon? Don't forget our many envelopes of all sizes and grades. Billheads and statements — we're getting them out right along! There is, indeed, considerable in the line of printed matter, in some of which we are sure you'll be interested. And to examine our work — here at our plant — that is your privilege. You're always welcome!

We thank you, and are now looking forward to the time when we shall again hear from you.

The foregoing offers another means to more business. If the new customer has been pleased he will gladly tell you so. On the other hand, if there is a kick in store, he will probably give vent to it. And it is to the ultimate profit of the printer, who is here to stay, to learn of the development of his product, *after it has gone out of his shop,* as well as before.

Wise, progressive printers are not content merely to rush through an order, get it out, then forget all about it. Unpaying practice! Keep a line on the customer by learning of subsequent steps. That is one of the best ways to keep in touch with the customer. Realizing you are ever desirous to serve better and better, the customer will know that yours is the proper printing shop to have in mind when consultations must be made, when more orders are to be placed.

An appeal such as the one just presented will open the avenues to many opportunities. It will not be gainsaid that it will be the magnet for some immediate business. Apart from that, when a customer is provoked or rueful concerning a job, he will likely tell you something about it when he is invited to do so. And it is well that he do so. Better than if he transmit his grievance to others who need printing. Thus there is the opportunity to make things right, and the customer more than likely will alter any negative opinions he may have harbored about your printing shop.

Just as it is important to seek for flaws inside the shop, so is it particularly true in the case of new customers. They can help the printer wonderfully here. A first job may have proved only slightly satisfactory. Not enough! — simply because it was not thoroughly known just what that new customer needed and wanted. Often repeated experimentation is entailed until a happy result is won. Never overlook that. And the new customer, being slightly dissatisfied with the first job, may simply stay away from the printer who did it, this being especially true when no further interest is shown.

Let customers help; the way toward improvement is wide. A flaw discovered after a first job may avert many similar ones that might follow on work undertaken for others. One customer was displeased because of type arrangement, and told inquiring printer all about it. It was a wonderful revelation, for it suggested that other patrons might be displeased. And improvements were in order.

Besides personal letters and telephone calls, visits to new customers bring about profitable results, and in many ways.

When the Women Read the Advertisements

By Uthai Vincent Wilcox

Author of "On Our Block," "Uncle Sam, Advertiser," Etc.

"I DON'T care a snap about looking at the picture of a pretty woman, unless I know how I can look pretty, too!" "I just can't stand all those advertisements in the magazines that talk of nothing but quality, and don't say anything about the little conveniences that are so important." These are fair samples of comment given the Inquiring Reporter in answer to questions he asked seatmates and strap-swinging mates on street cars in Washington. As they were all women he didn't talk back, but agreed with everything they said about the advertisements.

It was a lively little game that now trembled on the edge of a call-to-the-cop for impertinence, then sunk him in the mire of incoherent ideas, now left him high and dry on stony-silence point. But the excitement of the game kept him going.

There was a young and very modern woman who said she always admired those soap advertisements because she "loved the atmosphere of Egypt"; then the business woman who "couldn't stand the society-type girl advertisements," and wanted the reporter to note it right now, "then and there."

But for a lively time, this reporter recommends any would-be investigator of business affairs to "get his foot into the dress advertisements." They were the most criticized and the most frequently referred to. There was always that subconscious question as to "How will I look in this?"

Results? Perhaps. Anyway, fifty women of the capital city, spoken to on the street cars at all hours of the day, indicated that the advertisements they read stood or fell on the personal angle. If the personal angle or appeal was not there, the advertisements were not for them. With the frivolous replies discarded, the notes taken of the conversations showed that, as a first impression, pictures appealed to twenty-six; attractive headings in type to five; general impression of the whole advertisements to six. Second impressions: The how-to-use or how-it-is-made for her benefit, twenty; general effect, such as style, etc., sixteen; typography, easy to read type, four; didn't know what appealed either first or second, two. Six were discarded.

Coöperative Salesmanship

By E. M. Lovendale

"SEND me a man who is qualified by experience and training to discuss the economic production of printing, together with sound marketing methods as applied to manufactured machinery and appliances, and I will give him a hearing," said a successful manufacturer to a printer friend who had solicited his business. "A man of that type will no doubt point the way to increased sales through effective advertising literature. But he must first 'sell' me on his proposed campaign. I have no time to bother with inefficients, and it is up to you to see that my time is not wasted by order takers."

Then, after an exchange of some good-natured badinage of a more or less personal character, he added: "There is an urgent need of constructive selling ideas in our lines of manufacture which require specialized knowledge to place the merits of each up to the consumer. As you perhaps know, most of our wares are for the agriculturist, the dairyman and the beekeeper. Improvements are continually taking place in the machinery and auxiliary equipment and appliances used by each of these. It is these successive improvements — one following close upon the heels of another — that provide us with a continuous market. An improved type of cream separator frequently displaces its predecessor before any perceptible wear of the older one is in evidence. The older type perhaps was a marvel at the date of its introduction, but an efficiency engineer saw where he could simplify its construction and yet increase its productive capacity.

"What I need is some one not only progressive enough to keep pace with such improvements, but some one who has a general knowledge of the needs of the consumer and knows the kind of appeal that must be made in order to enlist his economic interest. The consumer must be made to see that he can not afford to keep a machine or an appliance that is fast becoming obsolete — not because of its worn condition, but because of being placed in competition with a rival that can be operated much more economically.

"We have men in our own organization—real salesmen—who can speak convincingly of the respective merits of this or that machine or appliance in comparison with any of its competitors. But they can reach by word of mouth only a few of the millions of good prospects in our great and prosperous country. Their training does not fit them to present their selling knowledge effectively in the printed form of message. These salesmen have made their contacts with local dealers or managers face to face. By earnestly and magnetically presenting an array of irrefutable facts they have effectively put over their selling talks and written up the resulting orders. The very temperaments that make them successful salesmen are their greatest handicaps in reducing their intimate knowledge of our wares and their merits into a written appeal. They can't make their pleasing personalities a part of the printed page, nor can they exercise a personal magnetism through cold type, no matter how earnestly they try.

"Our business needs a John the Baptist as a forerunner to pave the way for these salesmen. This modern John the Baptist must reach the multitudes through the printed message, and this printed message must urge each consumer to get in touch with the local agencies which handle our products if he would protect himself in the competitive marketing game.

"The multitudes can be reached through rural publications of general distribution, and more or less interest may be aroused through that medium. Another medium must answer the questions prompted by this partly aroused interest. And here is the crux of my mental picture: I want some one to prepare direct-mail literature that will induce prospects to visit the local dealers who handle our wares. This literature will be mailed by the local agencies in the various communities throughout the agricultural states. It must carry an appeal to the economic self-interest of every prospect. Competitive marketing problems must be played up in such a way that each person will see that it is economy to discard an inferior machine.

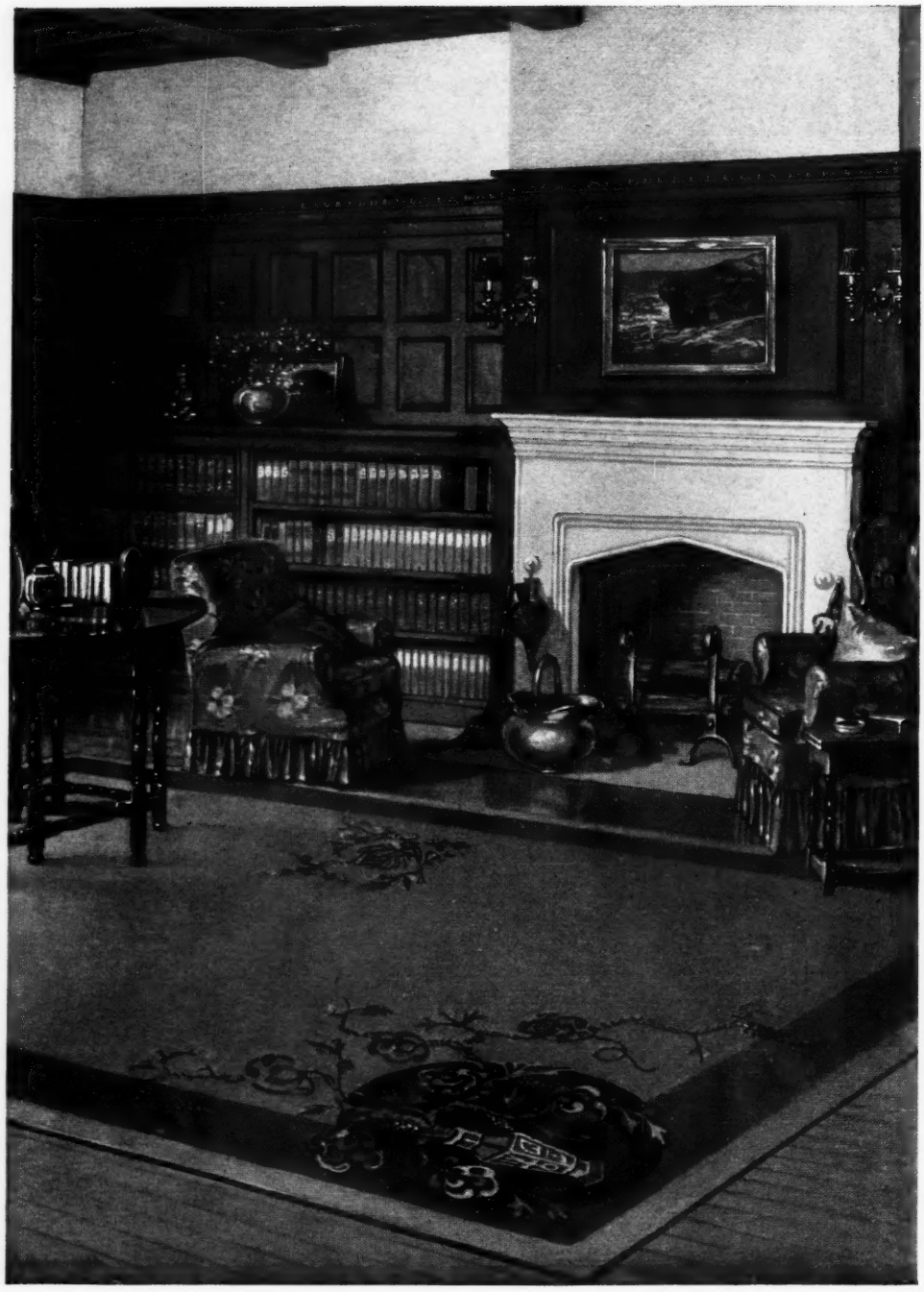
"You printers should know how to present this phase of the problem. Your trade journals treat of similar conditions with reference to sharp competition and how to meet it. Your own experiences should qualify you or some one in your establishment to make convincing comparisons as to the economical advantages of improved machinery and appliances over the old. Think it over. If after deliberation you care to undertake an advertising venture such as I have outlined, and can send me a man with the potential qualifications to carry the program through, every facility will be placed at his disposal to acquire the data with which to map out and conduct an effective campaign.

"To whip this information into shape and then to dress it up in a form that will catch the attention and hold the interest of the reader-prospect until he is impelled to action is a job that will test the composite abilities of the advertising specialist, the manufacturer and the printer.

"I am presenting this opportunity to your firm because I feel that the printer will have a keener appreciation of competitive conditions, brought about by continual improvements in productive machinery, than would any one else. How it will be handled will depend largely upon the vision of the man who tackles the job. If you think your firm can produce a man that will qualify, let me hear from you soon. Now let's go over to the club for lunch."

The Modern Tendency in Rug Advertising

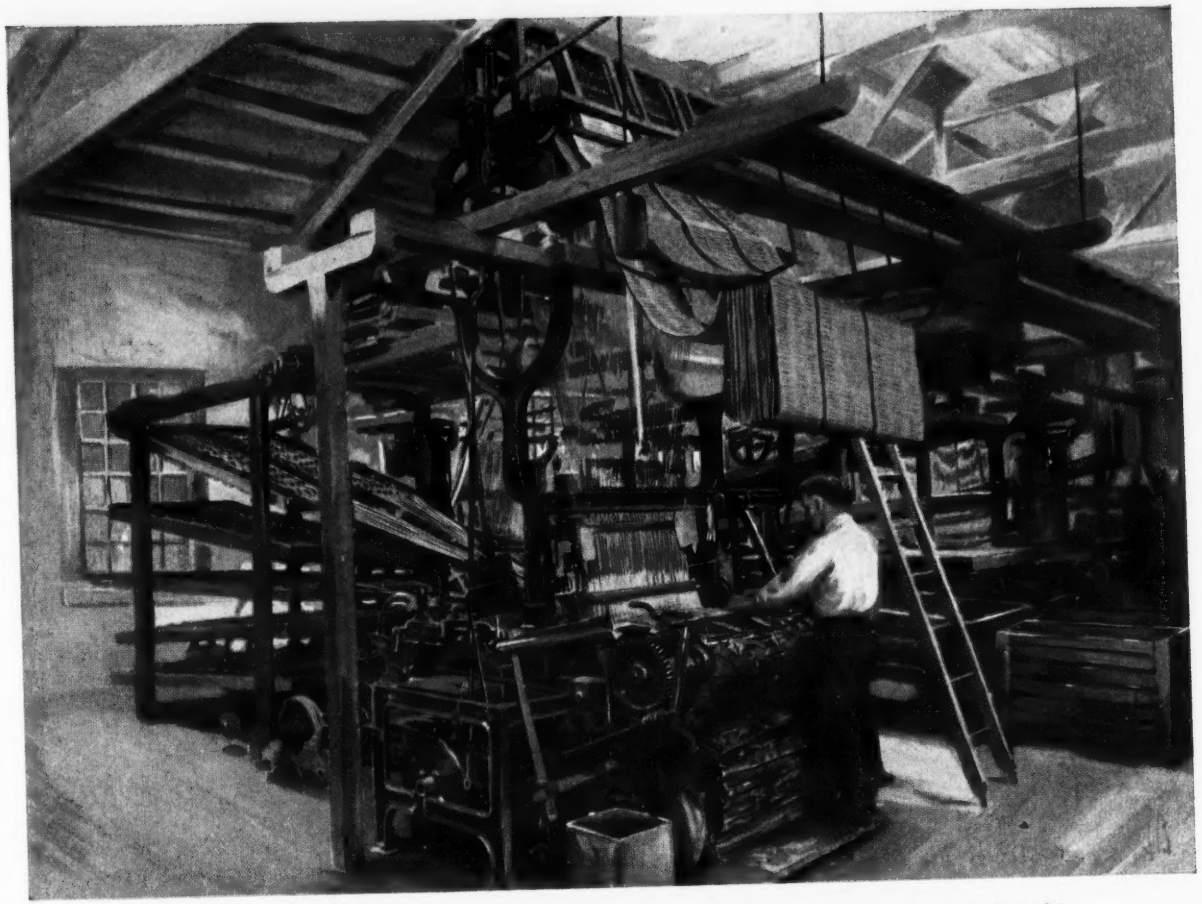
We mentioned in the last issue of THE INLAND PRINTER that to advertise any commodity attractively and forcefully it must be given the setting intended for it. This applies to rugs as well as to clothes. The H. E. Lesan Advertising Agency, New York city, has emphasized this kind of advertising in a booklet for the Bigelow-Hartford Carpet Company, of which the following two pages are a sample. It is rug advertising with a punch and a purpose. The modern housewife is not buying her rugs haphazardly. She requires that they be harmonious parts of the general ensemble of the room. They must correspond in color to the main color scheme; otherwise they are out of place. By picturing a number of such room scenes as are here shown, the H. E. Lesan Advertising Agency has made such a selection an easy matter for the housewife and surely has increased the advertising value of the booklet for the Bigelow-Hartford Carpet Company. It is inspiring to note how utility and beauty more and more become co-workers in the advertising of goods and inevitably must result in increased sales and profit for the advertiser. The title of the booklet is "The Heart of a Room Is the Rug." The beautiful illustrations are accompanied with descriptive matter that both describes and convinces. We also believe that the showing of the loom adds interest to the book. Machines are always interesting.



There is an atmosphere of joyousness and breadth to this Chinese motif rug that will add cheer and sprightliness to either living-room or dining-room. With walls of stippled ivory and striped sunfast drapes repeating the tones of the rug, it would make a striking background for mahogany Georgian furniture.



The soft warmth of this rich mulberry ground, spots of crisp color in characteristic Chinese style, and deep-toned border, impart a delightful cheer in a dining-room. It could also be used effectively with Sheraton or Chippendale furniture, striped walls of grayish tan offset by bits of green, and two-tone silk drapes with under curtains of ecru.



A typical "Hartford-Saxony" loom, for weaving rugs and carpets of twenty-seven inch width.
Looms for weaving wider rugs are larger in proportion.

PHOTOMECHANICAL METHODS

By S. H. HORGAN

Queries regarding process engraving, and suggestions and experiences of engravers and printers, are solicited for this department. Replies can not be made by mail.

Art in Labels, Why Not?

Only a package of pins with this label. Who could pass it by without remarking the harmony between lettering and border and the beauty of the design in every detail? No woman with taste — and they are superior to men in appreciation of the beautiful — can help but feel that goods with such a label must be superior, even before she opens the package. That the design is from the pen of a great artist is evident, and on



inquiry it was found that T. M. Cleland is to be credited with it. The French have led the world in the artistic excellence of the labels on their merchandise, but here is an old American concern, the Scovill Manufacturing Company, in its Oakville-American Pin Division, that should be complimented for the art utilized for such a commonplace article as a pin label.

Air-Conditioning for Rotagravure

Photoengravers of the future will look back at the present generation and marvel that we practiced any photomechanical methods of printing successfully in a climate as variable as we have in certain sections of this country, particularly along the borders of the two oceans. The wind from the ocean brings us dampness, and the wind from the land is dry. Wind from the north is cold, from the south warm. All photomechanical methods are susceptible to heat, cold, moisture and dryness. The reason Germany and Austria have been so successful with collotype (gelatin), direct and offset planography and rotagravure is their more equable climate. We are going to use rotagravure in colors more and more here, and it will have to be done in an air-conditioned climate.

Zinc Color Plates to Register

J. H. W., New York, complains: "Several times when making a set of Ben Day color plates on zinc, a line negative was made of the copy and four albumen photo-prints made on separate sheets of zinc. One of these zinc prints was etched in relief as the black key plate. The other prints were merely brushed with acidulated alum solution, getting a stain on the zinc to act as a guide for the Ben Day tints. Now, when the four plates are etched, one or two of them may be found out of register. Can you explain, and suggest a remedy?"

Answer.—If you will carry out the following experiment you will learn something regarding the expansion and contraction of zinc with heat and cold: Lay a clean sheet of zinc, say 20 by 17 inches in size, on a clean sheet of paper. With a sharp pencil draw a fine line around its edges on the paper, to indicate its exact dimensions. Heat this sheet of zinc to the degree used in either carbonizing enamel or melting dragon's blood when etching. Put the hot zinc plate back in the same position on the paper and with the sharp pencil draw its dimensions again. Now cool the zinc suddenly under the tap, as is usually done, and once more take its dimensions. This will show you the amount of expansion of zinc when heated, and also the fact that zinc when suddenly cooled will not shrink back to its dimensions before heating. This is the explanation. Now for the remedy: Zinc will shrink more in one direction than in another, so that the zinc for a set of color plates should be cut out of the rolled sheet all in the same direction. Then in heating and cooling be careful to treat all four sheets in a similar manner. When one sheet of a set is short it can be stretched by heating and cooling while under pressure in a Washington hand press.

Reciprocating Your Kind Wishes

It would be a pleasure to thank each friend personally for the greeting sent the editor of this department. That being impossible, acknowledgment is made here, with the assurance that their good wishes are heartily reciprocated. The following are to be complimented for the originality and artistic excellence of their holiday greetings: James A. and Mrs. Anderson, L. M. Augustin, Harry B. Beck, Charles R. Beers, Mr. and Mrs. Daniel Boyle, John J. Carroll, Colorplate Engraving Company, H. H. Cooke, J. F. Earhart, Burton Emmett, Mr. and Mrs. Edward Epstean, Clarence Epstean, Thomas Nast Fairbanks and family, Miss Margaret Falahee, A. J. Fehrenbach, Mr. and Mrs. Louis Flader, E. G. Gress and spouse, Harry A. Groesbeck, Martin Heir, Adolph F. Hess, Mr. and Mrs. Harry Hillman, Mr. and Mrs. Perriton Maxwell, Gus. A. Mayer, George A. Nelson, John Clyde Oswald, A. J. Powers,

Mr. and Mrs. Henry G. Quirk, William Reydell, Vernon Royle, Mr. and Mrs. Edwin Rudge, Eugene St. John, Edmund E. Sinclair, Amos Sydney Storer, Charles A. Stinson, Frank O. Sullivan, Mr. and Mrs. John A. Tennant. Lack of space unfortunately prevents mention of others.

Photoengravers' Greeting Cards

While on the subject of holiday greeting cards, it is noticeable how many photoengravers neglect this opportunity to show the best they are capable of in designing and engraving in their own plants. Of course there are notable exceptions: The Colorplate Engraving Company very appropriately utilized its four-color reproduction of Knaus's "Holy Night," the famous painting in the Metropolitan Museum of Art; Edward Epstean showed what his engravers could do in intaglio engraving; Charles A. Stinson, Harry B. Beck, A. J. Powers and a few others engraved their own distinctive cards; Louis Flader favored his numerous friends with an artistic etching. But the majority of engravers failed to take advantage of their own art and fell back either on type printed or stock intaglio engraved cards. It is to be hoped that this criticism will be less deserved each year.

Halftone Making Explained by "Jimmy"

Every photoengraver enjoyed office boy "Jimmy's" explanation of halftone making to a visitor he was showing through a photoengraving plant, as told editorially on page 87 of the December *Photoengravers' Bulletin*. In part it ran like this:

"See them holes inna screen? Well, we photograph through 'em. All these holes make dots what don't print on the plate. Got it?"

Visitor: "But why make them if they are not to be used?"

Jimmy: "Looka that copy, doc. See any black? See any white? Well, we can't photograph black, 'cause it ain't no light. All we photograph is them whites. They make alla black dots inna negative what don't print, 'cause we don't want 'em."

Visitor: "I grasp it partially. It seems a series of opposing steps, negating one another."

Jimmy: "Lissen. We gotta make a picture, ain't we? We got a lot of white paper to print a halftone on. Paper ain't no picture till we cover up what we don't want, see? Well, a halftone's got a lot of holes in it made from the parts of the negative we didn't want. What's left over don't wash off the copper and we burn it in and etch down the copper what mustn't print, see? If you don't get that, doc, we'll begin all over again."

It must have been Jimmy's sister who described in school the spinal column as "A wiggly bone that runs down our back. Our head sits on one end and we sit on the other." And there is not so much wrong with Jimmy's or his sister's descriptions.

Tobacco Color Blindness

A prominent photoengraver mentioned to the writer the trouble he has in securing competent color etchers and color-separation photographers. One of the reasons for it is undoubtedly the increasing prevalence of partial color blindness due to the excessive use of tobacco, begun while young. In a recent book on "Color Blindness," by Mary Collins, she says of tobacco color blindness: "Overindulgence in tobacco frequently brings on an insensitiveness to red and green. Some will distinguish yellow, and nearly all will distinguish blue with the center of the eye. Tobacco-blinded will on looking over the spectrum see no light in extreme red. Bright red is a dull white, bright yellow is a pale yellow or white. Green also appears a dull white, while blue and violet will be named correctly. Color blindness may be caused by a blow on the head, or by over eye-strain. The drug santonin, among others, will bring on color blindness." We are about to have a great increase in color reproduction, and as no two pairs of eyes are equally sensitive to all colors, it behooves engravers to have their eyes examined for color sensitiveness before they attempt colorwork, or they may fail at it and not know why.

Photoengravers' Business Suggestions

The Publicity Committee of the American Photoengravers' Association is faithfully carrying out its motto: "Advance the photoengraving industry and the interests of the men in it." Its monthly bulletin offers business suggestions, the November issue containing this nugget of wisdom: "Rotagravure, Aquatone, Sperati and all others attract attention and sell themselves because they are different. But the photoengraver has the only photomechanical process available for use by the 30,000 relief plate printers in this country. He has the only photomechanical process from which duplicates may be sent broadcast in the form of electrotypes and stereotypes."

Other advantages of photoengraving might have been told. To the publisher and printer this one is of supreme importance: Once he has a good engraving he can use it for years to come in different makeup of forms, for all kinds of purposes. It is the only photomechanical method that lends itself to these changes and this is the primary reason why printers will stick to the most practical relief printing method.

NOTES ON OFFSET PRINTING

By S. H. Horgan

A Sixteen-Thousand-Dollar Lens

How serious a matter the slightest distortion would be in reproducing government maps might be gained from the fact that the English government, in its mapmaking plant at Southampton, England, uses a Zeiss lens which is valued now at $16,400. It is eight inches in diameter and has a focal length of seventy inches. Even with this lens the government finds that there may be a distortion, though not appreciable. The maps are printed planographically.

Sensitizing Coarse and Fine Grained Metal

Whether grained zinc or aluminum is used to photo-print on for planographic printing, the thickness of the sensitive coating, whether albumen, glue or a mixture of both, should depend on the coarseness of the grain on the metal. Should the sensitizing solution be too thin for the grain used, the sharp points of the grain are liable to protrude through the sensitive film when dried. As a result, after development these points are covered with ink, though they may be mere needle points, and the appearance is a "scum" in the developed plate and in the printing later, if they are not discovered with a microscope before the plate goes on the press. The only remedy is to make the photo-print over, either using a thicker solution or whirling the plate slower when drying. This rule might be laid down, that the thinner the sensitized film on the metal the sharper will be the print. One reason for this is that the light during exposure must, in the transparent lines or dots of the negative, penetrate through the sensitive film to the metal itself; that is, to the deepest valley in the grain. With the thickest film and the long exposure required, there is an irradiation of light, which thickens the lines, as compared with the action of light on a thinner film. For this reason very fine line engraving or halftone should be made with as thin an albumen film as possible on finely grained zinc. This will give the pressman more trouble than coarse grained zinc; still it is a case where the end justifies the means.

TEACHERS OF THE PEOPLE

What greater service can the newspapers of our country render than constantly to give their readers fair and reasonable opinions on great questions of public interest? The newspaper is a constant teacher of every citizen after he leaves school. A great responsibility rests upon editors.—*The Manufacturer*.

PROOFROOM

By EDWARD N. TEALL

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

An Inconsistent Stylist

From St. Louis: "The enclosed proof was marked by a reader in the office where I am employed. He ordered 'company' spelled out in all lines but one. I wonder why he did not have the whole list uniformly spelled out. Was he correct?"

The proof runs like this:

instrumental in bringing the following corporations to St. Louis:
Atlas Tack Corporation
Axelson Machinery Co.
Bartlesville Supply Co.
St. Louis-Comey Co.
Endicott-Johnson Corporation
Garrett & Co., Inc.
General Motors Corporation
Johnson Auto Lock Co.
Standard Underground Cable Co.
United Drug Co.
and now it is our pleasure to add to the list—
General Electric Co.

The reader marked "Co." to be spelled out each time in the block of names, except in the Garrett line. I can see no explanation for the distinction, except accident. I suppose the spell-out marks were put on to place "Company" on an equal footing with "Corporation." It is just possible that the reader thought the "Co." in the Garrett line okay because it is interior, followed by "Inc." It is inconspicuous, whereas the other "Co.'s" stand out strong. To have obtained uniformity by abbreviating the word "Corporation" would have been painful. "Corp." looks like an escape from the morgue.

It is a fact that the Garrett line differs from the others, with its ampersand and "Inc."

I would say it would have been better to spell out this "Co.," same as the others, retaining the abbreviation "Inc.," as it appears only once and thus is not subject to comparison with other lines.

An odd thing about this sample is that neither the reader nor the critical correspondent has paid any attention to the "Co." in the added line, General Electric.

Nobody's Fault, Everybody's Opportunity

From a friend in Boston: "I rise and thank you for your splendid article in the October issue. It is a pretty strong, or stiff, arraignment of 'things as they are,' yet it, alas! is gospel truth.

"'Recognition of the proofroom's importance means,' you say, 'ideals realized, life work worth the patient toil put into it, a profession fairly honored and fairly placed in the scheme of things.' The proofroom — and the proofreader — in the present is, in many instances, anything but the above.

"The proofroom, in many instances, is, as your article indicates, a hole-and-corner place — a hog pen — and noise, smells, crowded condition, poor desks, no reference books — or out-of-date, dog-eared ones — the rule rather than the exception.

"Now for a few anecdotes: One of the 'bright young men' here last spring, in speaking of White Court, the summer residence of President Coolidge, wrote — and the op. made it so —'rambler roses *clamoring* over the house.' The gray-haired reader, when he got it and proceeded to fix it, remarked to no one in particular, 'And Cal went there for a rest!'

"An author raving of the heroine and 'purple nights' was made by the aforesaid op. to rave of 'purple *tights*.'

"'A dozen horses suffocated *to death*.'

"'God moves in a *most* mysterious way,' quotation on editorial page; another, same place, 'mildest mannered pirate that ever scuttled *a* ship.' Fixed 'em both; no thanks.

"And in the office where I am at present we read alone — 'horse'— everything. I find it better than when one has a man who has outlived his usefulness in the composing room, or one with infirmities of age or temperament, as a copyholder, and has to read aloud to him all night, at the top of one's voice; and maybe when I want to verify a word, find him asleep or one to three paragraphs behind.

"All true! But one can not say anything of these things, as these men must be permitted, as pensioners, to do the best they can and so preserve their independence and self-respect. But it is mighty hard on the reader, who has responsibility for the proof.

"One office where I was employed recently was worse than usual. I stood it as long as I could, then quit. Told the superintendent if he wanted to know things, he might call all us readers before him, and we could ask each other questions. He said I was too thin-skinned. I finally told him it was a pretty severe arraignment of things-as-they-were, a man of my standing — and I have a little among my fellows — quitting cold like that. I walked into another office, went to work extra. That was my attempt at remedying conditions in one office — nothing done, and yours truly out of a job.

"Sent slips of THE INLAND PRINTER article to all graphic arts publishers I had knowledge of, and one editor writes that he may refer to the matter editorially sometime. Good! There is a movement all along the line to revive our profession, raise its standards.

"Have spoken of trying to have readers or night scale committee to voice our needs. One reader said, when I broached the matter to him, 'Look at So-and-So. He reads proof, but he isn't a proofreader. We will be old and decrepit some day, and will want consideration. Let him "horse" away to his heart's content on fillers and time copy.'

"But this fact remains, as I see it, the young men will not qualify for proofreaders. They see the awful conditions, the responsibility without honor or proper recognition, and fight shy of it. Do you blame them? No!

"But as you say, a 'type of mind' makes the reader willy-nilly, and there always will be proofreaders.

"I have been interested in endeavoring to teach our operators something of the technical part of the business, and in seeing things take a turn for the better.

"The conditions spoken of have simply grown up, and are nobody's, and everybody's, fault; and the only way to remedy them is for all to accept blame and for all to help better them without prejudice to any one."

This letter, even with some omissions from the original, is pretty long; but it is valuable as a reflection of what proofreaders are thinking — and that last paragraph is a dandy! Worth the price of admission all by itself.

"Un" and "Dis"

From Arthur Pemberton: "I rise at last to shed light — at least a pencil of rays — on the question of 'disinterested' versus 'uninterested.' I remember well the proofreader who wrote in the March number about the extraordinary foreman (or superintendent) who made havoc with the reader's very proper change or query of 'disinterested'— meaning 'taking no interest whatever in an opinion, statement, action or happening.' This is the definition (home made) of 'uninterested.'

"'Disinterested' I would define as 'seeking or desiring no interest or change in any statement, action, happening or property.' The dictionaries bear out the home view very well, and also give 'un-' (prefix) as a strong negative, while 'dis-' takes merely the sense of 'absence of'— a confirmation in duo. Your correspondent was all right; he evidently believes, with me, that a reader should not pass anything he would not like to have appear in his own writings. I know the trials of a corrector; also,

"I know the merit and the need,
And yet again I say, 'Godspeed!'"

Analysis Helps Understanding

By Edward N. Teall

ANALYZING is picking apart. Synthesis is putting together. Analysis leads to knowledge, to understanding of the nature of things. Synthesis employs that knowledge to practical ends. Analysis is destructive; synthesis is constructive. There is no surer road to successful construction than a little exercise in destructive processes. Budge and Toddie, "Helen's Babies," wanting to see the wheels go round, had the right idea. In wrecking an old house, an intelligent observer would be sure to obtain some useful ideas as to how a house should or should not be put together. The chemist who analyzes a substance actually takes it apart, separates its component elements. From knowledge thus obtained he can produce a synthetic product. To understand a man, you analyze his character. You study his reactions to certain suggestions and stimuli; his motives, and his methods of working them out. Before trying to put through a business deal with him, you synthetize the facts you have about him into a theoretical forecast of what his response to the invitation or challenge will be.

Every day of our lives, whether we know it or not, we are analyzing. We analyze the weather before we venture out. Wind, clouds, atmospheric conditions being such and such, we conclude that it will be safe to go without an umbrella, or that we had better carry one. We analyze the day's work before starting it. This should be rushed, because its importance is thus and so; that may come later, but must be attended to before the day is past; and something else can go over till tomorrow if time presses, while still another matter really must be postponed to a more advantageous time. We analyze the news in the morning paper, more or less deliberately, more or less usefully. We analyze conduct, sermons, menus, daily expenses, ourselves and our friends. Successful persons are those who analyze correctly, and synthetize the facts thus obtained in programs of activity. Perception is the result of analysis, slow or swift; conduct is governed by synthesis, correlation of the facts and application of them to a given situation.

You can not exert power in speech or in literary effort unless you have synthetic ability in the handling of words. The orator's instinct for the right word gives him his start, but few orators have reached fulness of power without study of words and their meanings; fine shadings of sense, and structure of sentences. Easy talking, hard hearing. Easy writing, difficult reading. The practiced speaker or writer may produce desired effects with little visible effort; but his fluency, his effectiveness are the result of effort frequently long and painful by which his mastery was acquired. The scholar learned the a, b, c's first. The scientist began with elementary facts. The engineer had to learn what steam is before he could use it. The architect must know strains and stresses before he can produce designs the builder can realize in steel and stone. And the successful user of language must analyze before he can synthetize satisfactorily. Good expression may come accidentally at times, it may sprout spontaneously from the inspiration of deep emotion or keen desire. But sure command of language comes only from study of the art of composition.

This is pretty elementary sort of talk; perhaps even enough that way to be punished with inclusion in Mr. Mencken's "Americana," than which no fate could be more fatal. But the difficulties that people have with the language, as revealed in questions addressed by readers to the Proofroom department, seem to be precisely those which call for elementary consideration. The queries are those that used to be answered in the fifth to eighth grades. Questions of syntax, grammatical relations of words in a sentence. Questions answered, easily and only, by means of grammatical analysis: taking the sentence apart, to see how the wheels and cogs work.

In other words, what people seem to need is old-fashioned discipline and drill. They need exercise in parsing. If what I have seen of the results of schoolwork is fairly representative of the whole product, as I have every reason to suppose it is, since I have kept pretty closely in touch with my four boys in their schoolwork, I am justified in believing and asserting that modern language teaching is deficient in stiffness. The teaching of today is in many ways brighter, more entertaining and therefore surely more instructive than the teaching of thirty years ago. But in other ways it is inferior. If teachers could combine the modern liveliness with a bit of old-fashioned rugged routine, the result would be pleasing.

School boys and girls of today don't know grammar. Their teachers don't, either: if they did, the boys and girls would assuredly "catch" some of it; it would be contagious. But where did the break away from the old methods come? Where is the missing link? Did pupils of the old grammarians suddenly rebel against the discipline of syntax, and start off on new lines? The change accompanied the rise of insurgency in

political parties, the "new freedom" in verse, cubism in art, the bob-haired bandit period of morals, and the battle over fundamentalism in religion.

Don't let's say the old way was best because it was old. Don't let's say the new way is best because it is new. Let's be free bees, and sip the honey from any flower that holds it. The older grammatical discipline made for pedantry; some people became rulebound, made grammar a master instead of a servant. The new methods deprive students of the firm foothold they should have before trying to reach after the fine fruit of literary composition. In each, exaggeration vitiates the product.

These comments are not going to work any reform in the methods of teaching. It can't be expected that they will even contribute to progress in language mastery. They would not be offered at all, except for the challenge given in the department queries. Correspondents of the Proofroom department are so eager for a knowledge that ought to be theirs, as graduates of our public school system! The *sense* of grammar seems to have been lost; at the best, sadly weakened, partially atrophied. It is queer, but there seems to be a wave of incapacity for grammar, as there is a crime wave. Some people make a hobby of the crime wave, others are equally enthusiastic in disproving its existence. You hear a thousand explanations, and a thousand remedies. And the simple fact is that more than the normal number of people do seem to be resorting to violent methods of getting what they want, the difference between mine and thine does seem to be more frequently overlooked than it used to be before the cataclysm of 1914. It seems ridiculous to say that everybody has forgotten grammar all at once, but people certainly are careless about it, or consciously ignorant and anxious to correct their faults, without having any idea how to start their own reform.

A little practice in parsing would be helpful. This is an intimate discussion, not a scholarly inquiry into the public aspects of the situation, not an endeavor to reform our methods of education. It is concerned with the possibility of helping readers of THE INLAND PRINTER clear away the fog of doubt about good use of words in their work, as editors, printers or proofreaders. Therefore the suggestion about drill in parsing is to be taken only as a personal hint, from an individual writer to each individual reader who may find it useful.

Parsing is describing a word's use in a sentence. In parsing a noun, you tell its class (proper or common, collective, abstract or concrete), its gender, number, case and construction. Take the simple sentence, "Your letter gave me much pleasure." "Letter" is a common noun, third person, singular number, neuter gender, nominative case, subject of the verb "gave." Did you drill on that sort of thing in school? If so, no matter how old, dignified and learned you may be, it's ten to one you would profit by reviewing it now. If you didn't have such drill in your school days, it would be worth while to get an old-fashioned grammar in a second-hand book shop and play with it. It's simple sort of stuff, but productive.

Take the line, "He jests at scars that never felt a wound." It looks as though the case for parsing might fall down here, because the pronoun "that" is, on the face of it, something of a puzzler. It might, so far as grammatical form is concerned, belong either to the subject pronoun "he," or to the relative pronoun "that." Syntax has to fall back upon sense; you "just know" that it must be the man, not the scars, that would feel a wound. Yet, the person who is accustomed to parsing would perceive the relation of the words more quickly and surely than one who had never been drilled in syntax and parsing.

In an inflected language, such uncertainties do not exist to any embarrassing extent. Each word has a termination that indicates its number and gender, tense or mood. The relative pronoun would be marked with a label matching that of its antecedent, the personal pronoun. It would have a nominative form in the masculine singular, not an accusative plural to match that of "scars." Take again the Horatian lines:

Iam satis terris
Nivis atque dirae
Grandinis misit
Pater.

Word for word, it moves over into English like this:

Now enough upon the lands
Of snow and of harsh
Hail has sent
Jove.

Gibberish, in English. But in the Latin, the endings bridge the gaps and hitch the right words together. It isn't "the lands of snow," but "enough of snow upon the lands."

Those who defend the study of Latin in school and college are not "cooking up a case" when they argue that drill in Latin grammar and translation is a builder of mental muscle. It is a sound and valid argument. Such drill gives supremely good training in the mechanics of language. It is an excellent teacher of English.

You can "pick up" Spanish or Italian, French or German, by ear. A tourist in Europe who doesn't acquire some ability to understand others and express himself in the language of the country must be deaf and dumb. But to gain any control over a dead language, it is essential to study its structure. It isn't enough to take the root idea of nouns, verbs, adjectives, and string them together in a way to "make sense." It is necessary to know the tense and mood of the verb, the number and case of the nouns and the adjectives. You must be able to parse; and it is not until the parsing becomes a subconscious process that you can say you have mastered the language, so that you can read it without translating step by step.

The printer who is called upon to advise a customer as to the wording of his copy is weak if he has to guess, same as the customer is doing; strong, if he can say what form is preferable, and tell why, convincingly. The proofreader who can defend a correction only by saying "It sounds better that way" is going to be in trouble half the time. The proofreader who can parse will be able to defend his markings, and will command respect as one who knows what he is doing. He will be recognizably contributing to the quality of work done in his shop. It is better to be a knower than a guesser — *if you don't know things wrong.*

A little knowledge is a dangerous thing, probably because its possessor always thinks it's the whole of knowledge. It is as dangerous in matters of language as in anything else, because it destroys alertness, vitiates judgment, and hardens the heart against correction. A rule misapplied is worse than no rule at all. Without rules, you may hit it right. With rules not correctly understood, you are quite sure to be wrong.

Discipline is the foundation of learning. You *have* to hold the gun at the breech end, not the muzzle. You may vision a beautiful building, but you can not possibly design it for the builder if you don't know strains and stresses. You can't make a dressing for your salad if you haven't learned the difference between oil and vinegar. A runner ought to be able to add something to his speed and endurance if he knows how knees and ankles are made, how tendons and muscles are strung and how they work. What worlds of patient, careful study of technique go into the wonder working of a good housewife. When she says she just simply made a cake "out of presume," not from a recipe, you know that the foundation of her success is knowledge of the grammar of flour and milk and butter and spices and use of the oven.

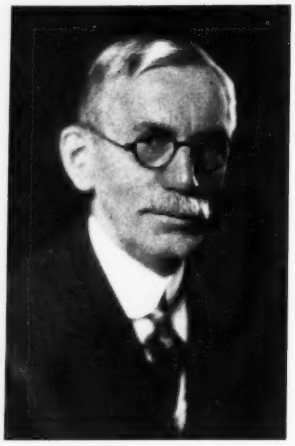
This article will be either more than ordinarily helpful or a flat failure. If it inspires a few readers to dig up some old grammar books and revive their school-day knowledge of syntax, it will abundantly justify its existence.

Philadelphia Printers Celebrate Golden Anniversary

By Robert F. Salade

ON February 1, 1926, the William F. Fell Company, Philadelphia, printers, celebrated the fiftieth anniversary of the founding of its business. The history of William F. Fell, founder of the company, is exceptionally interesting. It tells how he entered the printing trade as an apprentice boy; started in business for himself at an early age, and then how he gradually built up this business to such an extent that it is now internationally known and occupies a very prominent place among American printers and also in American industry.

William F. Fell was born in Philadelphia, May 22, 1853. He attended the public schools, going about half way through the Northwest Grammar School. At the age of fourteen he went to work with the dry-goods house of Curwen Stoddard & Co., remaining with that firm for about two years. But in the meanwhile his attention had been turned toward the printing trade, and he desired to become a printer. When he was sixteen years old he left the dry-goods business to take a job as pressman with George W. Bell, printer. Here he "kicked" a job press sixty hours a week, at a weekly salary of $5. While working in that small print shop little did he realize that later on he was to start in the printing business for himself at the same location.



William F. Fell

In the year 1870, at the age of seventeen, he was apprenticed to James B. Rodgers, printer. At that time the Rodgers' plant was considered one of the largest and best of its class in Philadelphia. He worked there for a period of more than four years, finally graduating as a full-fledged pressman. In those days, under the apprenticeship system, employing printers turned out real craftsmen.

On his twenty-first birthday, May 22, 1874, Mr. Fell resigned his position with Rodgers to take charge of the pressroom of his previous employer, George W. Bell. In the meanwhile, Mr. Bell's plant had been considerably enlarged with the installation of power cylinder and job presses. After having worked there for some time, the young executive was offered an opportunity to become a member of the firm. It seemed like a good opportunity, and he was quick to accept the offer — but while he was acquiring a financial interest in the Bell business the firm failed and his entire savings were swept away, leaving him penniless and without a job.

Now came the turning point in his career. He determined to start in the printing business for himself. On February 1, 1876, when hardly twenty-three years old, he opened a small printing office in a room on the second floor of 731 Sansom street — the building where Bell's shop had formerly been located. The modest equipment of the new plant consisted of one quarter-medium Gordon press, one type stand with ten fonts of type, and a hand paper cutter. This was the "acorn" from which the present great business of the William F. Fell Company has grown.

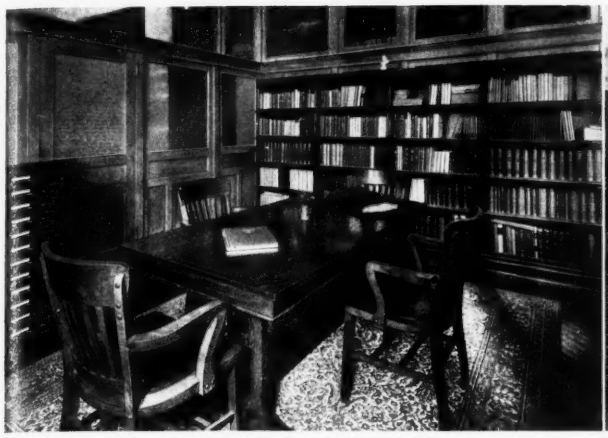
Mr. Fell's records show that his first year's "salary" as master printer was only about $52, all other profits being invested in additional equipment for the plant. From the beginning of his venture Mr. Fell inaugurated a business policy that was designed to take a genuine interest in the needs, desires and ambitions of his customers; to produce, with the aid of intelligent personal service, the finest and most useful printed matter possible within the limitations of each order; a purpose to give full value for every dollar received. To this policy, which has never been changed during the fifty years' life of the business, Mr. Fell attributes most of his success.

As the business developed, and as larger and more important orders for fine printing were gained, the plant was gradually enlarged. By the year 1877 the business had expanded to such an extent that Mr. Fell found it necessary to move to larger quarters at 733 Sansom street. In that building the second floor and part of the first floor were taken over. Some two years later it was again essential to find more floor space and a better location. The plant was then moved to the second floor of the building at 1220 to 1224 Sansom street. To provide for increasing business the firm gradually took over this entire building and added more new equipment. The company remained in that building for some thirty-five years.

In 1915 plans for an entirely new plant were prepared by printing engineers. During the same year, and after the plans had been approved by Mr. Fell, the new plant was located in the Gilbert building, 1315 to 1329 Cherry street. This building is of reinforced concrete construction, and is of the modern daylight type, having many windows on four sides. The present plant of the William F. Fell Company occupies more than 18,000 square feet of floor space, and is notable as one of the best equipped "all-on-one-floor" printing plants in America. All departments have been carefully arranged for straight-line production without waste of time. The mechanical equipment includes fourteen Miehle cylinder and two-color presses, a battery of automatic job cylinder presses, a number of platen presses, six monotype keyboards and casters, a group of power paper cutters and a large bindery. The spacious composing room and makeup department has been furnished throughout with steel equipment, nearly all of which has been especially designed.



Private Office of William F. Fell



Consultation Room for Customers' Use



General Business Office

The business offices are exceptionally large, and are well furnished with the newest style of steel equipment. One of the most important features of the business offices is a consultation room for customers' use, handsomely furnished with comfortable chairs, library table, bookcases and special cabinets filled with specimens of Fell printing. Another feature of the offices is the library, which is of great interest to the visitor desiring to see fine examples of book and catalogue printing, etc. The bookcases contain copies of many great medical books, standard volumes by well known authors, de luxe catalogues, books having hundreds of beautifully colored prints, technical and educational books, encyclopedias and works of art. All of these specimens have been selected from regular jobs produced in the Fell establishment.

The William F. Fell Company has long been famous for the excellent quality of its "black" presswork. For many years this company has also been producing the finest multicolor and "process" color presswork of every variety, so that today the house is just as well known for its color printing as it is for its "black" presswork. Mr. Fell himself is a master pressman, and a great deal of work handled in the pressrooms is produced under his personal direction.

For many years Mr. Fell has been a tireless worker for typothetae organizations, both national and local. He joined the Typothetae of Philadelphia in 1889, and for fifteen years was its treasurer — from 1901 to 1916 — and was its president for two years — from 1916 to 1918. In December, 1918, he was elected vice-president of the United Typothetae of America. During the time he has been identified with the typothetae he has been very active on various committees of both the local and national organizations.

The membership of the United Typothetae of America has proposed to have a permanent building erected in one of the larger cities, to house the general offices and the School of Printing. At the 1924 national convention a "Permanent Plan Committee" was appointed to take charge of this important proposition. At the recent meeting of that committee, the chairman of it, A. M. Glossbrenner, gave a most interesting report, outlining the progress that had been made during the last year. In part, Mr. Glossbrenner's report was as follows:

The first tangible result of the short talk last year on that basis came about a month or so ago, when I received a check for $500, very worthily coming from the City of Brotherly Love, and from William F. Fell, of the William F. Fell Company, president of the Graphic Arts Mutual Fire Insurance Company, which was organized for the benefit of members of this association. I wanted to tell you how far it had progressed, and I wanted to give Mr. Fell the credit in this public way. I have acknowledged it upon behalf of the committee in due season, and have been instructed by the committee to place it in a trust fund.

This paragraph from Mr. Glossbrenner's report indicates that Mr. Fell is a progressive in the strict sense of the term, and that he is quick to recognize the merits of any good project of advantage to the printing industry as a whole. Other examples of his progressive action in typothetae matters could be mentioned.

Ask Mr. Fell what his hobby may be, and he will answer that it is work. He is true to this hobby by being in his office every morning before 8:30. He is in close touch with every operation of the plant, and takes delight in spending most of his time in the mechanical departments, in order to supervise the many different kinds of work being produced. He knows thoroughly how to turn out the finest printing according to the most approved methods. If an occasion ever demanded it, he would be capable of making ready on any one of the many different types of presses in the company's plant.

While it is true that Mr. Fell devotes most of his time to the business affairs of his company, he also finds time for many other interests. For the last forty-seven years he has been a vestryman in the Episcopal church, and was superintendent of a Sunday school for many years. He is president of the Graphic Arts Mutual Fire Insurance Company, and member of the boards of the Philadelphia Life Insurance Company, the Apprentices' Free Library and the Hayes Mechanics' Home, all of Philadelphia. He is a member of the Union League, the Poor Richard Club and of the Chamber of Commerce. He is also associated with a number of local business men's organizations. During his work in the printing industry for the last fifty-seven years he has made a host of real friends.

In the year 1898 his son, J. Howard Fell, joined him in the business and has remained with the company ever since.

CONSIDER THE HUMBLE PACKAGE INSERT

Have you noticed how the use of package inserts is increasing? Manufacturers enclose folders that stress the strong points of the product; tell how to take care of it — how to use it more effectively. They use blotters showing reprints of testimonial letters, slips inviting buyers to send in names of friends who might like to receive samples of the product. Retailers enclose folders telling of new goods, new departments or services, coming sales.

The housewife opens a package of crackers. On top of the contents is a neatly printed slip. One side shows a picture of another cracker or cookie. The other side invites her to send for a booklet of recipes in which crackers are used.

Nearly everybody who makes or sells something — in goods or services — can make profitable use of package inserts.— *Exchange.*

The Commercial Value of Beauty

By Harry L. Gage
Assistant Director of Linotype Typography

TO find housed within the hospitable walls of our government's great publishing house the national exhibitions of printing and bookmaking is indeed an indication of a trend in the graphic arts. If our genial host, in his capacity as publisher, should hire an art editor, a society editor and a sporting editor for the *Congressional Record* perhaps that, too, would mark the influence of the times. Undoubtedly he could sell advertising space at a handsome rate, and having thus set up a fine scheme of economy, even of income to the government, he would be in high favor just long enough for a horde of publishers, both within and without the halls of Congress, to fall upon him for this outrageous encroachment of governmental activity upon the sacred prerogatives of the private citizen. And that, too, would be an indicator.

But before we plan the editorial page of the *Record*, and refraining from any discussion of the material that we might propose for its comic supplements, let us give more serious thought to those conditions which bring us together here to study an exhibition representing not the unusual or extraordinary effort in printing, but the representative product of designers of books and the planners of the commercially printed tools with which modern business is conducted, as we understand it.

It is not necessary to trace through the centuries a development which has always been intermittent and spasmodic. We need think back only a few years to recall that trade books, the books made for sale in bookstores, were mediocre in the extreme and commercial printing equally commonplace. The pretentious book of the nineties was decorated with the same flying birds that were stuffed and preserved under glass jars in our parlors after they died. Volumes of the standard poets were bound in padded leather with well rounded corners — who doesn't recall the "padded poets"? Printing for business followed much the same pace, liberally besprinkled with twining ribbons, curved lines of curiously distorted type, and stiff, laborious wood cuts as illustrations. Even then, of course, there existed the rare few typographers who printed with good taste, making the best of the mechanical limitations of the times.

Of later years has come a remarkable growth. The photomechanical processes of reproduction have opened up possibilities in every field of business, science and art. Mechanical ingenuity has multiplied the productivity of printing almost incredibly, all of which has brought new problems and new responsibilities to the printer.

While one philosopher assures us that the immutable laws of contemporary evolution relate the growth of new processes to the requirements of the people, another goes on to classify these same people, the customers of government and private business alike into three great classes.

The first group are the "poor boobs" of the world. They are impervious to any manifestation of beauty in any phase of their bare and bleak existence. They plod on in this life, unaware of music, of color, of the beauties of nature, of any inner thought save for self-preservation and self-gratification. They form a small minority. The second group, by far the largest of the three, includes the great part of our general public. They are semiconscious of beauty, unable to create it, but responsive to it as it is thrust into their vision. The third group, relatively small in number, but vitally important in its influence, comprises those who are acutely susceptible to beauty. They crave it in their environment, they are stimulated by it, create it and perpetuate it.

Until printing and the photomechanical processes made it possible to put books and pictures into every home, the great majority of all the people were oblivious to beauty. In the eighties and nineties, with the age of machinery and the application of advertising, came the sudden growth in the world's business. Manufactured products were made with more mechanics than esthetics and they were advertised in much the same way. Simultaneously the initiative of publishers began to broaden the public's appreciation of art. Mechanical reproduction of music helped, and the growth of travel was a further influence.

Meantime the creators of beauty suddenly discovered they had a growing audience. Artists no longer scorned to have their work used in commerce. It became "good business" to consider good design in the making of containers, of furniture, of automobiles, of every manufactured product. Likewise with an awakening public appreciation it was good business to embody sound design in the books that were to be bought by the same public and in the commercial printing that was to lead them to buy everything else they needed.

The advertising men, themselves a newly created group just now turning into a profession, were a bit ahead of the publishers and printers in applying this commercial value of beauty. And they made a vigorous application of the idea, firmly accustoming their clients to the idea of investing liberally in illustration, design, color and typography.

The awakening of the printers and publishers followed just enough later so that the printers, particularly, have been somewhat put to it to catch up. Most of the publishers have trailed along in the wake of all this activity, bound, perhaps, to a more conservative pace because of the risks of their business, but with a conspicuous few pioneering in good books for the trade.

So in viewing these exhibitions of commercial printing and of the best books of the year, remember that each in its own way embodies some recognition of the commercial value of beauty. Each book must appeal in appearance as well as in text. Each piece of printing has been planned to compete for attention with an ever-growing bulk of mail, to create respect for the firm that sends it out and for the product it describes. And just as the public consciousness of beauty grows every year, so must the printer constantly build up his standards if he is to prosper and expand.

An address given upon the opening of the American Institute of Graphic Arts Exhibition of Commercial Printing and Fifty Books of the Year, in Harding Hall, Government Printing Office, Washington.

"Why Go Elsewhere to Be Cheated? — Come Here." That's the way a sign read in the window of a certain clothing store. This effort on the part of an illiterate storekeeper to attract customers about parallels the intelligence of that poor fish floating around on dry land, otherwise known as a printing solicitor, who approaches the satisfied customer of some good printer with the asinine sales argument: "Let me bid on your work. I can do it for less than you are now paying." Of all the various breeds of business barnacles such a one is the worst, and the sooner the industry scrapes them off the better progress we shall make.— *Ben Durr.*

COST AND METHOD

By MARTIN HEIR

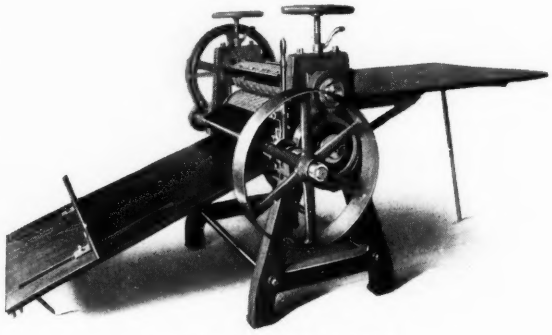
Author "Printing Estimators' Red Book" and "How to Figure Composition."

Matters pertaining to cost-finding, estimating and office methods will be discussed through this department. Personal replies by letter will be made only when request is accompanied by return postage.

How to Estimate Printing

LESSON NO. 16

ROLLER EMBOSSING, PEBBLING OR ROUGHING.—As we have advanced in the production of printing, we have discovered many new ways and methods of beautifying the printed sheet — of bringing out new features, so to speak. One of these is variously called roller embossing, pebbling or roughing. It consists of running the sheet through a machine having a steel roller with a rough surface like the fine grades of sand or emery paper. After going through such a machine the printed sheet has a surface pleasing to the eye and smooth to the touch. As



Fuch & Lang's Pebbling Machine

there has been a growing demand for this kind of work, it is necessary that the estimator should become acquainted with it and know the possibilities of the machines.

The smaller sheet-fed machines will take sheets twelve and fifteen inches wide; the larger sizes, eighteen to thirty inches, and the web machines thirty-six to forty-two inches. The surface speed is forty to fifty feet of stock a minute, with an average production by the sheet machines of thirty feet a minute, and by the web machines forty feet. In other words, if a sheet 18 by 24 inches is to be pebbled or roughed, a production of twenty sheets a minute, or twelve hundred an hour, may be expected. However, it is not safe to figure on more than 1,000 sheets an hour, because of care in feeding; if two sheets, for instance, are fed in such a way that the edges overlap, they will nip the roller. Smaller sheets, of course, can be produced at a greater speed, all depending upon the size. By using the feet per minute schedule which we have given above, the estimator can easily and quickly figure the speed of production for any size sheet.

No makeready is required, and no skill is needed for the operation of the machines; consequently the hour costs are low.

UNIVERSAL HINGED COVERING AND TIPPING MACHINE.—There has recently been issued a patent for hinging and covering catalogues in one operation through the machine, which is of vital interest to catalogue printers and binders. John J. Pleger, author of "Bookbinding" and "Paper Ruling," is the patentee. In conversation with him we find that the machine has actually been built and is doing satisfactory work. The machine scores the cover and glues it on the back and sides, covering the stitches, resulting in very tight covering which opens from the score, thus making a hinge.

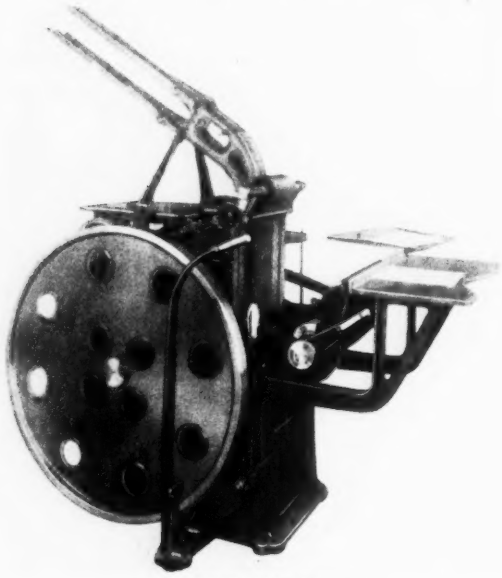
The cover is fed, scored and glued, then conveyed to the book shelf, where it meets the book and conveys both to the clamps, where it is turned over and pressed to the back and sides. The machine can average fifty to sixty paper-covered books a minute. Further query elicited the information that the operation of the machine is made so simple that it will be within the reach of small catalogue binderies. Not only will it do paper covering, but, with a change that takes not more than fifteen minutes, tipping end sheets or plates to sections is also accomplished. Tipping plates on the inside of folded sections can also be done; but this operation requires the opening up of the sections.

Many high-grade catalogues which are sewn require the end sheets to be tipped around the section, which, when done by hand, is a slow process. This machine will facilitate this operation and do as many as 2,500 to 3,000 an hour. All such books when sewn permit the end sheet to open clear to the fold.

LETTER IMPRINTING AND ENVELOPE ADDRESSING.—The so-called Kier Individualizing Press was put on the market December 1, 1924. It prints from especially designed linotype slugs with typewriter type an ordinary typewritten letter, with name, address and salutation changed with each impression, at the rate of 1,000 letters an hour. By a specially constructed cam in place of the ordinary mold disk plate, keys are inserted in the mold of the linotype so that slugs with a slot at each end are cast. These slugs represent name, address and salutation, usually four lines. The addresses are assembled on galleys built for the purpose and carried on rails into the press. The body of the letter is cast in the same type and locked into a special chase. A moving ribbon (somewhat like a typewriter ribbon) covers the type; the body of the letter is made ready the same as on an ordinary job press; the address for each impression slides into place from the galleys and by the use of an automatic ram and locking fingers is securely fastened before the impression is made. Envelopes are addressed in the same way; so also are booklet or catalogue covers, when they are individually addressed.

Two operators are required: one to make ready and feed letterheads or envelopes, the other to feed the address slugs, remove them and store them for future use.

The advantage of this method of imprinting and addressing is speed and accuracy. As the addresses and the letters are set in the same type, locked together, made ready and printed at



Kier Individualizing Press

the same time, through the same ribbon and with equal pressure, every letter is an exact reproduction of typing, with no visible variation between the address and the body. The slugs used are seventeen ems long.

To find the true cost of this method of imprinting and addressing, the estimator must remember the first cost of the mailing list, which is quite considerable. Each address, including the linotype metal but not the storage galleys, will cost from 30 to 35 cents to produce, according to location and variation in the metal price. However, if frequent mailings are made and not many corrections are necessary, this cost will become of minor importance and will be more than offset by the speed and neatness of the work.

The sliding of the addresses into place in the chase is timed with the running speed of the press; production therefore depends upon how fast the press can be run. No chase is necessary for addressing envelopes, book covers or catalogues. The press may also be profitably used for printing the names of individuals on advertising blotters. We all like to see our name in print; when a blotter comes to us with our name in a pleasing type face, we are not likely to throw it away without a proper reading.

IMPRINTING AND NUMBERING.—The printed bank check at the present time is more of a curiosity than a fact. The lithographed check has taken its place because of mass production. These checks are produced for the banks or for the depositor in large quantities, usually three on the sheet, and then imprinted either with a bank's name or the name of the depositor, as the case may be. If the checks are produced for the bank they are usually numbered and have the name, business and location of the depositor imprinted on the end, and place for the signature in the lower right-hand corner. They are bound in books containing 500 checks.

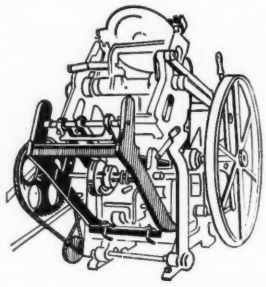
There are three machines on the market for such imprinting, all claimed by their respective manufacturers to be the best. Their merits are listed herewith:

The Hughes Imprinting and Numbering Press prints in one, two or more colors any matter at the end, across the top or at signature, and numbers the check and stub, all in one operation. It prints from machine or hand set composition or electrotypes. The sheets, with three checks on the page, are fed to the first stop, then the press automatically adjusts each check to perfect register, and delivers the printed and numbered sheets in numerical order. Changing from one job to another is made by the operator of the press. The running time for imprinting and numbering a job of 500 checks is ten to fifteen minutes. Under normal conditions the press will finish twenty-five to thirty such jobs in an eight-hour day.

The Hoole Imprinting Machine prints the end name in one operation and the signature line in another. It is operated by motor or foot power. Each machine is fitted with a chase to accommodate a form 1 by 6 inches. Fifteen jobs of 500 checks each may be handled in an eight-hour day. The machine may also be used for imprinting dealers' names on catalogues and depositors' names on pass books, etc.

The Friel Imprinter is, as the illustration will show, an attachment to the 10 by 15 Gordon press. Grant Friel, the inventor, says about this attachment:

The Friel Imprinter, like many other machines, was invented through necessity. In 1919 the writer signed a contract with a local lithographing concern to do all of its imprinting. At that time we were using what is known as the three-on and dip system, which was used by all check imprinters throughout the United States, but by 1920 our business had increased to such an extent that it was getting beyond our means to take care of it. We found that we would have to have some kind of mechanical device in order to turn out the big volume of business we were doing, so the writer started experimenting with an attachment on the Gordon press to shift the chase automatically on the bed of the press. After about six months' experimental work our first Friel Imprinter was being successfully operated. We immediately equipped all of our presses with the attachment, and found that we were able to turn out twice as much work as we were when using the press without the attachment and at a saving of about one-half the cost. To illustrate the increase in production that the Friel Imprinter has given the check manufacturers over the old methods used prior to the marketing of the Friel, we shall take the case of the Bell Press, Incorporated, Los Angeles, California. Although that was one of the most efficient imprint plants in the United States before installing the Friel Imprinters, it was able to produce only from twenty to twenty-five books per press per working day, which consisted of 300 checks to the book, imprinted and numbered. It is now averaging between fifty and sixty books per press, and is the holder of what we believe to be the world's record run on checks, eighty-nine books, 300 checks to the book, making a total of 26,700 impressions; and sixty different changes of type were used.



Friel Imprinter

As the chase is shifted in the press for each impression, only one set-up is necessary. The chase capacity is 4½ by 14 inches, or big enough to hold all matter required on an ordinary bank check: stub, cover or draft style imprint, cross-end imprint, signature, numbering, etc. As it requires but one feeding for three impressions, press may be run to capacity.

THE average letterhead has improved perceptibly in the last five years, says *The Paper Book*. But we still get too many letters on inexcusably common paper. Some of the worthy brethren still suffer from epistolary halitosis, commonly known as — pardon the indelicacy — correspondence bad breath.

The Printers of Abilene

Part XII.—By Martin Heir

ROSS BREWSTER was a changed man in many ways since his "vacation." Physically he had lost in weight and complexion; mentally he seemed to have lost his old-time demeanor. Before the failure of the General Printing Company he was a power to be reckoned with wherever he put in an appearance; brusque and domineering with his associates; overbearing with his employees. He wanted everything his own way; if he got it, well and good; if not, somebody had a fight on his hands. If a salesman called to see him on business he was usually given the cold shoulder unless he came well recommended, no matter who he was or whom he represented; it had been the rule of the Brewster office that no caller would be admitted unless he first stated his business at the information desk and unless this business happened to interest the "boss" at the moment. Even then, after admittance, the caller would be kept waiting until Mr. Brewster deigned to see him. Thus experienced salesmen passed him up unless necessity demanded otherwise.

But all this was changed. Mr. Brewster had become human. He was courteous and kind even to the least of his employees; he deferred to the opinions and desires of his business associates and others with whom he came in contact. The domineering Brewster of old had passed away and a mild, even-tempered being had taken his place.

The close observer, however, might at times detect a hunted look in his eyes, as if of fear that something unexpected might happen. This was natural enough, as he had run away from his misdeeds and had been hunted by the law.

When he slipped out of Abilene that June night he had no intention of ever coming back; he had burnt his bridges behind him, so to speak. He had overdrawn his bank account as much as he possibly could without creating suspicion and had drawn such other funds as he could lay his hands on, so he was amply provided with money. He thought he would have a good time for the rest of his life; but it didn't turn out the way he expected.

"I realize now how foolish I was to skip town," he confided to a few of his intimates after his return. "Had I been fully in my right senses I wouldn't have gone; I would have realized that it wasn't the thing to do at all; and that what I ought to do was simply to face my creditors frankly, ask their help and coöperation, and make the best of things. The business men of Abilene are a generous lot, as a rule.

"I understand that fully now. But at the time I was sick, both mentally and physically — worried to death, so to speak. I had worked night and day trying to hold what I had; but it gradually, steadily slipped away. I kept getting nearer and nearer to a grand crash, and it was more than I could stand. I just couldn't seem to face it.

"I first went to a sanitarium to recuperate and to hide; I knew that the law was after me, and I knew that if I was caught it would mean added disgrace to my dear ones at home. But instead of getting better I grew worse. I was constantly depressed and nervous. After a month in the sanitarium, I developed incipient tuberculosis, and the physicians ordered me southwest immediately.

"I went out on the desert, wandering around, camping and hunting. As time passed and this outdoor life had time to work, I began to improve. I then went to Albuquerque with the intention of going into some business. But as my health came back, the call to duty grew stronger and stronger. Through a trusted friend, I had communicated with my wife and she had kept me informed of what was going on here. When I was told how generously the printers of Abilene had treated us, I decided it was time to return. Come what may, I would face it. It couldn't be any worse than the life I was living. I banked on the generosity of the people I had spent my life with."

And he wasn't disappointed. The generosity of his creditors passed his expectations. Of course, as his biggest creditor was the Abilene State Bank, and as banks must always have their money if and where there is a chance, the final settlement stripped Mr. Brewster of all his holdings except what he had in the General Printing Company; the rest was sold to the highest bidders and the proceeds prorated among his creditors. This practically cancelled what might be termed Mr. Brewster's personal debts, even the overdraft in the bank. The creditors of the General Printing Company agreed among themselves to defer their claims indefinitely, with the understanding that a profit and loss statement must be submitted to them every six months; if such statement should show a loss of any consequence, Mr. Brewster was to be dismissed as general manager; all profits, on the other hand, were to be applied on the old debt. In other words, Ross Brewster was working solely in the interest of his creditors. But no criminal action had been started against him, as he had feared and somehow expected.

His first act, after he had again obtained full charge of the company, was to appoint Dick Young production manager, and Harry White, Jr., sales manager.

"Our troubles came because you and I didn't work together," he said to Harry. "Now we'll try it the other way and watch results. If we can be half as successful working together as we were failures working apart, we may still benefit by our experience."

So matters stood when John Bruce came to Abilene as the secretary of the printers' association.

In his travels from plant to plant John had learned the story about Ross Brewster practically as it is here told. He therefore felt that he was on safe ground when he approached Brewster about the Bierce-Pointer catalogues. He related in detail his conversation with Tom Clark, even as to his promise of a square deal. When he concluded, Brewster said:

"I agree with you fully. Tom Clark, as well as any other man, is entitled to a square deal, and it will be given by this company in every instance as long as I have anything to say about it. But the trouble with Clark is that he is not even square with himself; that's why he lost the Bierce-Pointer job. Neither he nor any one else can keep on piling up costs out of reason and get away with it indefinitely. His method is to squeeze and skimp and cut corners in every way so as to get in the lowest bid when the work is competitive; on non-competitive work, however, he piles on one cost after another, to offset what he loses on competitive work. Then the sky is his limit. In other words, his old customers must foot the bill for his shopper work. He still has a few good customers who bring him their work without asking a price; but their number is getting smaller all the time. That's why he is sore.

"Take this Bierce-Pointer catalogue, for instance. It is a profitable job at the price we took it. Wish we had a number of such jobs. The five thousand dollars Clark is talking about represents added costs, if he really got the price he says; but I don't believe it. People are not fools nowadays. He is sore

because I didn't call him on the job; he may have a reason to be, I don't know, and I might have got a thousand or two more for the job if I had called him. It might have been good business, perhaps, but would it be honest and square to our customer? I don't think so. If any other man but Tom Clark had been involved I'd probably have called him. I believe in the principle of protecting a printer's price against cut-throat competition, when it is honest: but it must be honest; otherwise the printing industry will get a black eye."

"True; but how are we to know when it's honest?"

"By correct estimating. That's what we have our estimating bureau for. Goodwin knows estimating and printing, and will soon find out what the honest price is; and he is honest himself and neutral, so both the customer and the printer get a square deal. If the Bierce-Pointer job had gone through the bureau Clark would have been shown up for fair. That proves the value of the bureau to both sides. It's the best thing that ever happened to the printing sellers and buyers of Abilene."

"That means, then," Bruce answered, "that if the printing buyers of Abilene are supporting the estimating bureau as they should, Tom Clark will find his business dwindling."

"Not necessarily. The bureau is not an association affair by any means. Goodwin, as the link between the buyer and the printer, is giving everybody a square deal. Tom Clark is given his share of the work, but at the price stipulated by the bureau, so he can't add any extra costs; if he does, he is out of luck. That's probably why he is opposed to it. He has his chance, however, on any work not going through the bureau; there is still quite a lot of this sort. But as the buyers learn to know the value of the bureau they will soon use it in preference to shopping."

"This will relieve me of a number of my worries as secretary of the organization," Bruce stated. "Price competition is usually the hardest task for the secretary of a printers' organization. Every Tom, Dick and Harry thinks he is entitled to every job he is bidding on, no matter how many other bidders there may be, and when he does not get it he thinks there is something crooked somewhere. The estimating bureau is an innovation; but as it works all right, the printers of Abilene surely must be congratulated on their foresight."

"Yes; many things would have been different today if we had had such a bureau a year or so ago."

Harry White, Jr., was talking to Dick Farwell when Bruce came out of the General's office. He called John and introduced him to Dick. "You two ought to know each other, because you'll probably have to meet frequently from now on. You know," he turned to Bruce, "this is the chap who thought he could butt into the printing game in Abilene on a shoe string. But he is finding out differently. This is no game for inexperienced youngsters."

"I may show you yet," Dick interposed, "although I do not know where this week's pay roll will come from, let alone my own living expenses."

"I am glad to see you have plenty of nerve; you know I warned you before you started. You had no business to go into something you knew nothing about."

"True, perhaps; but did you ever stop to think where this world would be if nobody should take a chance?"

"Take a chance, man! This is not taking a chance: it's plain suicide. What does your wife say about it? She is a sensible woman."

"I would rather not discuss her," Dick answered slowly.

"Of course not; you've got in so deep that ruin is staring you in the face, and your wife is ready to leave you. I know, because these women talk. You know it yourself, too; but you are too stubborn to admit it. And still you're riding the high horse. If you had any sense at all you'd sell out and make the best of it, although there are not many men who would buy a corpse."

"Never!" Dick was so decided in this ejaculation that he stamped his foot on the sidewalk. "Never. If the ship sinks I'm going with it, regardless of consequences."

"And your wife?"

"If she is the woman I think she is she'll stand by me to the end."

"Yes, but you know she won't — I mean, you know she has already threatened to leave you unless you sell out and get you a job again that will bring in a steady income. You fellows always overlook the good thing when you have it. You think that the boss has a snap, but you soon find out differently when you become bosses yourselves. Now, I am sure you haven't had a decent night's sleep since you started in this business. Am I right?"

"You surely are. But you forget that any man worth while has the ambition to become his own boss — to become a master in his trade. Why, where would the world be if we all should be content to work for wages all our lives?"

"You are as impossible as they make them. What has this got to do with you? Who singled you out as a martyr? You had the ambition, all right, and went in head over heels without knowing what you did. And now you are in so deep that you even may lose your happy home. Still I like you and would help you, if I could. But I can't. Maybe Bruce can. He is hired to help us printers in our troubles. Take him along and tell him your story, and I am sure he'll fix you up."

A PREACHMENT FOR PRINTERS

By JOSEPH J. LAMB

Throughout the entire gamut of human endeavors, no one plays a more important part than the worthy disciples of Johannes Gutenberg; to them is allotted the task of arranging movable type in various ways to serve various purposes.

Just as folks consult an architect concerning their plans for a home, so does the public counsel with printers to obtain typography that will adequately serve the issue at hand.

While the average purchaser of printing knows comparatively little concerning beautiful typography, there are those who possess the artistic conscience and can visualize just how the finished product will appear, and instruct their printer accordingly. But instead of the beautiful brochure anticipated, they receive something else. Instead of following the customer's instructions the printer pursues his own. He knows best. I guess so! Most really good printers will promptly resent this charge and will say that no such mistake could happen in their well regulated plants.

The late Marshall Field aptly said: "The customer is always right." While one may safely take this dictum with reservation, there are occasions when the customer knows whereof he speaks, and it would be good business ethics to conform to his wishes. Ideas are garnered from everywhere, and to execute a piece of typography in strict conformity with the customer's dictates may unfold vistas of beauty never before thought possible.

Printing is not a perfect art; it never will be. For this we should all be thankful. Ideals once attained cease to be ideals. 'Tis the distant peaks that ever beckon us. Fate should sting every worthy printer into a divine discontent, ever goading him on to greater achievements.

All customers do not desire the same style of printing, any more than all men want the same make of automobile, the same color of haberdashery, the same kind of jewelry, or the same menu for lunch.

Printing should, and will, express the individuality of the business or person for whom it is intended. And the printers who can materialize this ideal will secure the greatest honors the world can bestow.

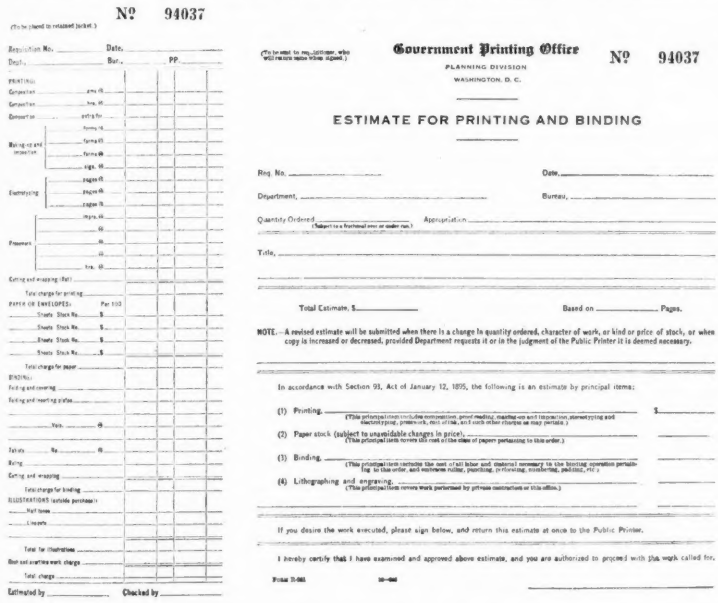
Facts About the Government Printing Office

In Five Parts, Part I.—By ALTON B. CARTY

Chairman Research Committee of the Washington Club of Printing House Craftsmen

IN recent years attention has been directed to the Government Printing Office at Washington through statements in trade journals, at conventions, from the lecture platform, and by personal contact with employees of the office, which indicate a change in administrative policy that is working out to the credit of the present officials of the establishment, acknowledged to be one of the largest, if not the largest, printing unit in the world. These statements and reports having been given recognition by the Washington Club of Printing House Craftsmen, the Research Committee of the club was directed to make a survey of the office, which has been carefully done. This treatise constitutes the report of the committee.

On all sides there is evidence of a broad development in printing activities during the past decade, and some development along approved lines would be expected in so extensive a plant as the Government Printing Office. At no time in the history of the office has so much been accomplished in the line of advancement as during the present administration, the reason for which is the progressive policy adopted by those in authority, and the confidence extended them by governmental agencies and by the printing trade at large. The purpose of this treatise is to deal only with the objects of method and production as related to the activities of the office. If further information is desired on any subject herewith presented, an inquiry directed to the printing office, or through THE INLAND PRINTER, will receive prompt attention.



Nº 94037

Government Printing Office

PLANNING DIVISION

WASHINGTON, D. C.

Nº 94037

ESTIMATE FOR PRINTING AND BINDING

Req. No. _____ Date. _____

Department, _____ Bureau, _____

Quantity Ordered _____ Appropriation _____

Title, _____

Total Estimate, $_____ Based on _____ Pages.

NOTE.—A revised estimate will be submitted when there is a change in quantity ordered, character of work, or kind or price of stock, or when copy is increased or decreased, provided Department requests it or in the judgment of the Public Printer it is deemed necessary.

In accordance with Section 93, Act of January 12, 1895, the following is an estimate by principal items:

(1) Printing, _____ $_____

(2) Paper stock (subject to unavoidable changes in price), _____

(3) Binding, _____

(4) Lithographing and engraving, _____

If you desire the work executed, please sign below, and return this estimate at once to the Public Printer.

I hereby certify that I have examined and approved above estimate, and you are authorized to proceed with the work called for.

DUTIES OF THE PUBLIC PRINTER

In addition to having charge of the Government Printing Office, the Public Printer is chairman of the Permanent Conference on Printing, a coördinating agency of the Bureau of the Budget. The conference was organized August 4, 1921, on the suggestion of the Public Printer, and is composed of thirty-four representatives of the various departments and establishments of the government, who have charge of the ordering of printing. Its principal duties consist of economies, coöperation and standardization in printing and binding.

The close relation existing between the printing conference and the printing office has brought about a clearer understanding of the problems that both are seeking to solve along the line of greater economy, and get better service in the public printing.

As a part of the work of the conference, letterheads have been standardized as to paper stock and size; use of embossed stationery has been restricted; duplication in the printing of annual reports avoided; the printing of certain forms of journals, magazines, periodicals, etc., limited; free distribution of government publications reduced, many of which are now being sold by the superintendent of documents; the printing of the Official Register (blue book) discontinued; more than 2,000,000 obsolete and worthless publications disposed of; standardization of various government forms has been accomplished; 624,000 pounds of metal was made available for immediate use by the releasing of stored and useless electrotype and stereotype plates, all of which resulted in a saving of many thousands of dollars.

By the act of June 7, 1924, the Public Printer was given the additional duty of purchasing and supplying paper and envelopes, except envelopes printed in the course of manufacture, for the common use of two or more departments, establishments, or services of the government in the District of Columbia. Congress thus consolidated practically all the blank-paper business of the government under the supervision of the Public Printer. The supply of departmental blank paper will add approximately 5,000,000 pounds to the 40,000,000 pounds of paper purchased annually by the office. The undertaking has resulted in the establishment of a single set of standards for all government paper and has assured that deliveries will be strongly and impartially tested so as to make certain that the contractor has furnished material conforming to agreement and to government specifications. The value of this paper will run about $500,000 a year; the new plan represents a saving of about ten per cent. The Government Printing Office is also represented on many of the principal government coördinating boards, and it has been found that the printing art is an inseparable factor in all efficiency programs.

The office is under the direct control of the Joint Committee on Printing of Congress, and is conducted as an independent bureau or establishment. The Public Printer is given power, authority and privilege not extended to any other departmental head of the federal service.

Congress makes an annual appropriation covering the cost of printing required by the Senate and House of Representatives, and specifies for what this money shall be used. The appropriation made for 1925 was $2,400,000. This sum supplies a fund to be used as a working capital for the office, which, in a way, makes it a private establishment to be conducted upon a business basis in the supply of printing to the departmental agencies of the government.

Appropriations are made to all departments of the government for supplies of printing, and these amounts are strictly adhered to in dealing with the printing office.

The slogan "Share Your Knowledge," which has been adopted by craftsmen's clubs, now applies to the big print shop. Many of the superintendents and foremen are active members of the Washington club, and meetings of the club are frequently held in Harding Hall, an attractive assembly place, on the eighth floor of the main building.

With the exception of a small amount of printing done in remote sections of the United States and in the insular possessions, *all the printing for the government is now being done in the Government Printing Office in Washington.*

The printing activities are conducted in two eight-story buildings and one four-story building at the corners of G and H and North Capitol streets, comprising 715,061 square feet of floor space. Extensive alterations made throughout the buildings have brought related units into closer coöperation, thus avoiding transporting material over a considerable distance at a loss of efficiency. A better arrangement of files and records has resulted in the recovery of needed floor space in divisions where development was urgently required.

The introduction of up-to-date methods has in many instances greatly increased production without adding to the personnel. Foremen and supervising officials are encouraged to suggest improvement in methods and equipment wherever additional facilities can be used. A council of all superintendents and foremen is held every Monday to consider ways and means to increase efficiency in all departments. The introduction of new appliances is always conservatively handled, for what may prove economical and desirable in a small establishment might not be found to be adaptable to the needs of the Government Printing Office. It is the policy to add equipment and methods that will place the printshop in the lead in the printing industry, and to make it a sort of clearing house of all worth-while knowledge pertaining to the trade. One result of this policy is the use in many of the divisions of private formulas, which at present are the peculiar property of the office.

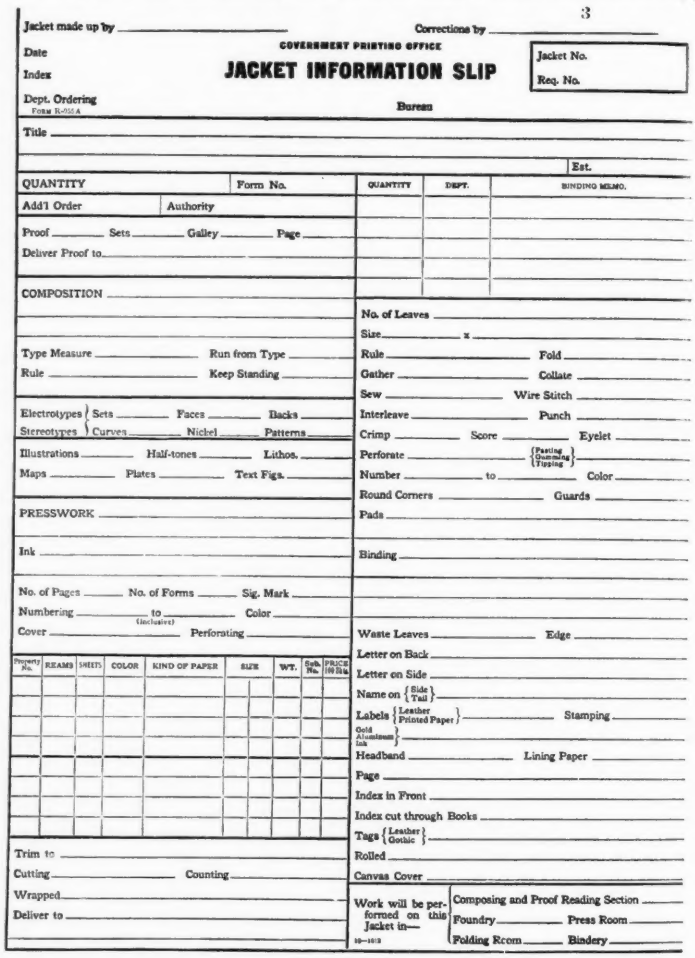
The Printing Requirements of Congress

On the morning of each legislative day of Congress printed copies of all proceedings of the previous day are on the desks of the members. This includes bills, resolutions, reports, hearings, documents, etc., and the *Congressional Record*. The *Record* consists of from 50 to 160, or more, pages, and 35,000 copies are printed daily. There is an average of twelve volumes of 27,000 pages a year; in 1924 the cost was $456,836.12. At the close of each session of Congress a bound edition of the *Congressional Record* is gotten out. For the first session of the Sixty-eighth Congress the bound edition of the *Record* consisted of twelve volumes, 4,850 copies being printed of each, made up of 12,037 type pages, at a total cost of $149,659.

Additional requirements of Congress is the printing of bills, of which 17,547 were printed in 1924, varying in the number of pages. One bill made a volume of 400 pages.

The printing of committee hearings during the last fiscal year cost $226,530.24 for the 52,619 pages of testimony on the various subjects presented. The hearings on the investigation of Attorney-General Daugherty made 3,418 printed pages, and cost $12,605.44. The Tea Pot Dome hearings made 3,579 printed pages, produced at a cost of $14,181.26.

The magnitude of this business may be realized from the statement that the building occupied by the printing plant cost $3,500,000; the value of equipment is estimated at $2,800,000; the value of production in the office is at the rate of 1,000,000 a month, or $12,000,000 a year. Paper stock used on the work costs $3,000,000. The usual annual quota of income tax blanks printed for the Treasury Department is 94,129,000. Last year there was a saving of $13,613.30 in the cost of this job, as a result of using a lower, but satisfactory,



3

Jacket made up by _____ Corrections by _____

Date

Index

Dept. Ordering

Form R-555A

GOVERNMENT PRINTING OFFICE

JACKET INFORMATION SLIP

Jacket No.

Req. No.

Bureau

Title _____

Est.

QUANTITY | Form No. | Add'l Order | Authority

Proof _____ Sets _____ Galley _____ Page _____

Deliver Proof to _____

COMPOSITION _____

Type Measure _____ Run from Type _____

Rule _____ Keep Standing _____

Electrotypes { Sets _____ Faces _____ Backs _____

Stereotypes { Curves _____ Nickel _____ Patterns _____

Illustrations _____ Half-tones _____ Lithos. _____

Maps _____ Plates _____ Text Figs. _____

PRESSWORK _____

Ink _____

No. of Pages _____ No. of Forms _____ Sig. Mark _____

Numbering _____ to _____ (Inclusive) Color _____

Cover _____ Perforating _____

Property No.	REAMS	SHEETS	COLOR	KIND OF PAPER	SIZE	WT.	Sub. No.	PRICE (If Bid)

Trim to _____

Cutting _____ Counting _____

Wrapped _____

Deliver to _____

QUANTITY | DEPT. | BINDING MEMO.

No. of Leaves _____

Size _____ x _____

Rule _____ Fold _____

Gather _____ Collate _____

Sew _____ Wire Stitch _____

Interleave _____ Punch _____

Crimp _____ Score _____ Eyelet _____

Perforate _____ {Pasting / Gumming / Tipping} _____

Number _____ to _____ Color _____

Round Corners _____ Guards _____

Pads _____

Binding _____

Waste Leaves _____ Edge _____

Letter on Back _____

Letter on Side _____

Name on {Side / Tail} _____

Labels {Leather / Printed Paper} _____ Stamping _____

Gold / Aluminum / Ink

Headband _____ Lining Paper _____

Page _____

Index in Front _____

Index cut through Books _____

Tags {Leather / Gothic} _____

Rolled _____

Canvas Cover _____

Work will be performed on this Jacket in—

Composing and Proof Reading Section _____

Foundry _____ Press Room _____

Folding Room _____ Bindery _____

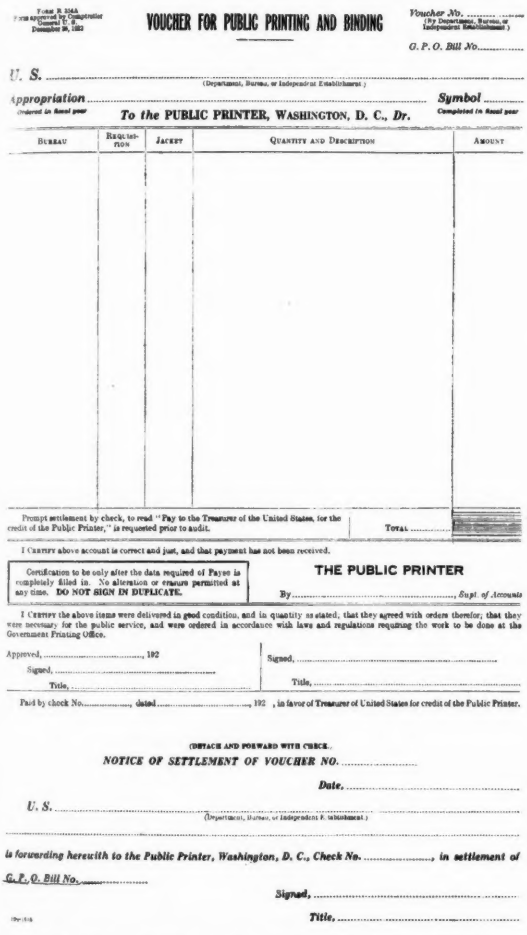
10—1013

grade of paper. Savings leaflets to the number of 16,882,000 were printed for the Treasury Department for free distribution in order to stimulate thrift. Another large item was an order from the Department of Commerce for 3,750,000 birth and death certificates. There were 9,838,027 farmers' bulletins printed during the past year for the Department of Agriculture, four-fifths of which were distributed by members of Congress to their respective constituents.

The Civil Service Commission had 3,043,000 examination announcements printed to arouse interest in government jobs. The Department of Labor ordered 1,000,000 immigration identification cards and 600,000 ship manifests, indicating that the tide of immigration is still flowing toward American shores. The Veterans' Bureau had 2,000,000 premium receipts printed, showing that its insurance department is still functioning.

Other large orders printed during the year were 40,240,000 forms required for the soldiers' adjusted compensation act,

together with 15,000,000 application blanks, 15,000,000 sheets of instruction, 5,500,000 double post cards and 4,500,000 certificates, requiring in all fourteen carloads of paper. In compliance with the schedule set by the Adjutant-General of the Army, fifty per cent of the forms were printed, wrapped and mailed from the printing office in ten days, and the remainder of the order was completed in thirty days. The work cost $82,682.54. Of the year book of the Department of Agriculture for 1923 there were 401,171 copies printed, comprising 1,288 type pages, costing $318,300. There were 1,145,202 copies of the Official Postal Guide printed, including monthly supple-



VOUCHER FOR PUBLIC PRINTING AND BINDING

Voucher No. .....
(Per Department, Bureau, or Independent Establishment)

G. P. O. Bill No. .....

U. S. .....
(Department, Bureau, or Independent Establishment)

Appropriation ..... Symbol .....
(Ordered in fiscal year) (Completed in fiscal year)

To the PUBLIC PRINTER, WASHINGTON, D. C., Dr.

BUREAU	REQUISITION	JACKET	QUANTITY AND DESCRIPTION	AMOUNT

Prompt settlement by check, to read "Pay to the Treasurer of the United States, for the credit of the Public Printer," is requested prior to audit. TOTAL .....

I Certify above account is correct and just, and that payment has not been received.

Certification to be only after the data required of Payee is completely filled in. No alteration or erasure permitted at any time. DO NOT SIGN IN DUPLICATE.

THE PUBLIC PRINTER

By ....., Supt. of Accounts

I Certify the above items were delivered in good condition, and in quantity as stated, that they agreed with orders therefor; that they were necessary for the public service, and were ordered in accordance with laws and regulations requiring the work to be done at the Government Printing Office.

Approved, ..., 192
Signed, ...
Title, ...

Signed, ...
Title, ...

Paid by check No. ....., dated ....., 192 , in favor of Treasurer of United States for credit of the Public Printer.

(DETACH AND FORWARD WITH CHECK.)

NOTICE OF SETTLEMENT OF VOUCHER NO. .....

Date. .....

U. S. .....
(Department, Bureau, or Independent Establishment)

is forwarding herewith to the Public Printer, Washington, D. C., Check No. ....., in settlement of G. P. O. Bill No. .....

Signed, ...

Title, ...

ments, which made up 1,603 type pages and cost $92,733. In 1924 patent specifications made 120,602 pages, costing $454,014; and the Patent Gazette made 11,020 type pages, costing $155,351.

The Public Printer is by far the world's largest bookseller; 60,000,000 publications are distributed yearly, and there is always on hand a stock of 30,000,000 copies of books and periodicals having to do with every subject of human interest.

The office has a reference library of 350,000 government publications, representing the accumulation of printed matter, other than jobwork, ordered by the departments, one copy of which is thus filed for preservation and for special reference.

The administration of the office is in charge of a Public Printer, Deputy Public Printer and a corps of superintendents and foremen, covering all the activities throughout the big plant. At present there are 3,900 employees in the office, who, with but few exceptions, are appointees under civil service rules. There are 3,038 men, 862 women.

The salaries paid the employees of the office are as follows:

Public Printer, $6,000 (fixed by law).

Deputy Public Printer, $4,500 (fixed by law).

Production manager, superintendent of buildings, superintendent of accounts, superintendent of public documents, and purchasing agent, each, $4,000.

Chief of tests, $3,800.

Superintendents of printing, presswork, binding, platemaking, planning, medical and sanitary officer, and storekeeper and traffic manager, each, $3,600.

Chief clerk, $3,300.

Foremen of mechanical sections, $3,000.

Assistant foremen of mechanical sections, $2,750.

Computers, $2,700.

Clerks, average from $1,260 to $2,300.

Compositors, bookbinders, and platen pressmen, 95 cents an hour.

Linotype and monotype keyboard operators, $1.00 and $1.05 an hour, depending upon demonstrated ability.

Copy editors, $1.05 an hour.

Bookbinder machine operator, proofreader, imposer, makers-up, and cylinder pressmen, $1 an hour.

Electrotypers and stereotypers, $1.05 an hour.

Jacket writers and estimators, $1.10 an hour.

Photoengravers, $1.15 an hour.

Platen pressfeeders, 60 cents an hour.

Cylinder press feeders, postal card banders, and monotype castermen, 65 cents an hour.

Carpenters, painters, electricians, machinists, and pipe fitters, $1.05 an hour.

Bindery operatives, 55 cents to $1 an hour.

Power plant operatives, $2,500 per annum.

Skilled and unskilled laborers, 50 cents an hour.

The Division of Accounts has estimated that the rate of overhead to production in the office is forty-one per cent, which, it will be granted, is an unusually low rate, and reflects further credit upon the management of the office.

While no interest is computed on the capital invested, or allowance made for rent, depreciation of plant, etc., which enter into the calculation of overhead in private establishments, the big item of $900,000 for annual leaves of absence paid by the office should be taken into consideration. The constant aim is to reduce the overhead cost.

Wages Adjusted According to a Sliding Scale

A sliding scale of wages applies to machine operators instead of the formerly prevailing flat-rate plan. The change was at first opposed by the class of operatives concerned, and was only adopted after careful and serious consideration.

One of the reasons given for the adoption of the variation in wages is that the work of the office develops specialists in certain lines, such as job compositor, maker-up, imposer, assembler, proofreader, copy editor, reviser, linotype and monotype keyboard operator. Linotype and monotype keyboard operators also became skilled in setting certain kinds of copy, such as patent specifications, Patent Gazette, foreign languages and intricate tabular matter.

By a recent Act of Congress the Public Printer is empowered to readjust wages through conference with the employees, in order that wages paid in the office may be kept in equitable relationship with those paid in commercial offices. The salaries and wages paid yearly in the office amount to $7,850,000.

A portion of the average day's production of work for these employees comprises: Ems of type set, 6,500,000; square inches of electrotypes and stereotypes, 35,000; halftones and line etchings made, 2,500 square inches; forms put to press, 480; pages of bookwork printed, 12,600,000; sheets folded, 775,000; sheets ruled, 80,000; signatures gathered, 520,000; copies wire-stitched, 170,000; books cased-in, 4,500; money-order blanks printed, 700,000; publications delivered, 315,000.

(To be continued)

Printers' Rollers: Their Relation to Printing

DOWN on the sun-baked sand of Arizona, away out among the coyotes and the cactus, life spins out its monotonous routine in a little village of a few hundred. There are houses, shacks, adobe huts, a church, a few stores, a lunch counter which has lost the splendor it possessed as a saloon, and a printing office. Without the *Weekly Gazette* to read, discuss, joke about, and abuse, the inhabitants would be deprived of their chief interest in existence. Cowboys come loping into town on Friday afternoon to get it, and the ranch is abundantly supplied with material for lively and timely conversation for another whole week.

Whirling presses in the basement of a loop skyscraper vie with the deafening roar of Chicago traffic outside as the tenth edition of an afternoon daily is poured out at the rate of some ninety thousand an hour, ready to be loaded into waiting trucks and hurried away to the news stands. Men must know who won the ball game.

Elsewhere in the same city a great printing plant is running three shifts a day, grinding out a mail-order catalogue in four colors, all printed at the same time.

In an eastern city other four-color presses are producing a two-million edition of a weekly magazine which will be delivered in every part of the country on the same day four weeks hence.

In Ashtabula and Cedar Rapids and Albuquerque, day in and day out, printers' rollers are inking forms to print books and magazines, novels and newspapers, dance programs and death notices, posters and letterheads, billheads and bank checks, spreading human knowledge, telling the American citizen what's going on, and furnishing the necessary printed matter to make it go.

Wherever a little one-man print shop is serving to circulate the life-blood of a rural community; wherever a metropolitan daily newspaper proclaims the latest news in screaming headlines; wherever a post card or a broadside is carrying an advertiser's message through the mail, there is felt the influence of printing on modern life.

It is not hard to see why historians date the beginning of our present civilization from the invention of printing. Yet here is a significant point: The first cylinder press, built by König in 1814, the most important step in the printing industry since the invention of movable type, *was an absolute failure until the introduction of composition rollers.*

Into the production of every piece of printing must go the combined results of many factors. If any of these elements is of poor quality, or wanting in any requirement, its effect is almost invariably apparent in the finished work.

There is the press, which may be modern or antique, a hand-fed, foot-power jobber or a multicolor automatic. Less depends upon the press than upon the pressman. Many a good pressman is turning out passable work on a press which should be in a museum, but a poor pressman can hardly produce fine work on even the most modern equipment. Type must be clear and sharp, of the correct height and surface, and makeready must be carefully and skilfully done.

Ink has more to do with the finished appearance than many printers realize. Many times it has been found that good ink produced more impressions per dollar of ink cost than cheap ink on the same job.

Paper is a temperamental material to work with — especially enameled paper. It may go through the press beautifully on a clear, dry day, taking the ink with an impression that makes the pressman shout for joy. And along comes a hot, sticky, humid day, souring the milk of human kindness in even the breast of the jovial superintendent. Then the paper, the same paper, changes its size, making register impossible. Not only that, but the moisture absorbed by the paper causes resistance to the varnish in the ink, producing a job which might have been printed with a mixture of equal parts of Swiss cheese and tar.

But given the most favorable conditions all along the line — a modern press, a skilled pressman, fine plates, good type, the best of ink, paper of fine quality with a beautiful printing surface, and a golfer's ideal day — given all these conditions, *with poor or worn rollers,* and you will produce a job of printing so terrible in its appearance that it will make even a strong man break down and weep.

Such is the importance of printers' rollers to good printing. Good composition rollers, full of life, resilience, and tackiness, under the guidance of a good pressman, will go far to offset disadvantages in press, plates, type, ink and paper. Poor rollers will wreck the good effects of all other factors, even though they be most favorable, defying the most careful makeready.

In hundreds of printing plants, many of them large ones, there is a woeful disregard for the importance of printers' rollers, their cost, their care and their use. No cost system has a place for them, save in the hazy no-man's-land of "overhead." Summer rollers are allowed to remain on the presses after cool weather sets in. Winter rollers are continued in service after their term of usefulness has passed. Rollers are neglected, not properly washed, or washed with mixtures which destroy their beautiful surface or leave them dead and leather-like. The setting of rollers, of vital importance both to the life of the roller and the quality of the product, is often neglected.

This lack of appreciation of roller importance is costing the printers of America thousands of dollars every year — dollars in ruined rollers, dollars in spoiled jobs, dollars in ink and makeready time wasted, dollars in good will lost.

There is a small-town newspaper owner-editor-printer in the sovereign commonwealth of Illinois who boasts that his paper has been printed with the same set of composition rollers, season in and season out, for five years. He has saved $30 or so in roller bills, but many a dollar has he thrown away on expensive halftone cuts which have appeared on his front page as an indistinguishable smudge.

His advertisers are getting presswork bad enough to make a Swede's hair turn black and curly. Fortunate indeed is the merchant whose advertisement in that paper can be intelligently read all the way through. There is but one newspaper in that town, but its good will has been undermined by worn rollers to an extent that is appalling.

It is a fact that the average buyer of printing today is familiar with the appearance of good printing, and is willing to accept nothing else. He may not know what is wrong with the job, but he knows it doesn't look as he thinks it ought to look, and he is very likely to begin looking for another printer. And competition in most places is such that he doesn't need to search long.

There is not a printer in the land, whether his plant is a great metropolitan daily or a small job shop, who will not be generously repaid for time spent, even in spare moments, in studying the subject of printers' rollers.

IT IS essential to permanent success that a business should obtain a reputation for being governed by what is fair rather than by what is merely legal.— *Andrew Carnegie.*

The Christmas Annuals of Foreign Lands

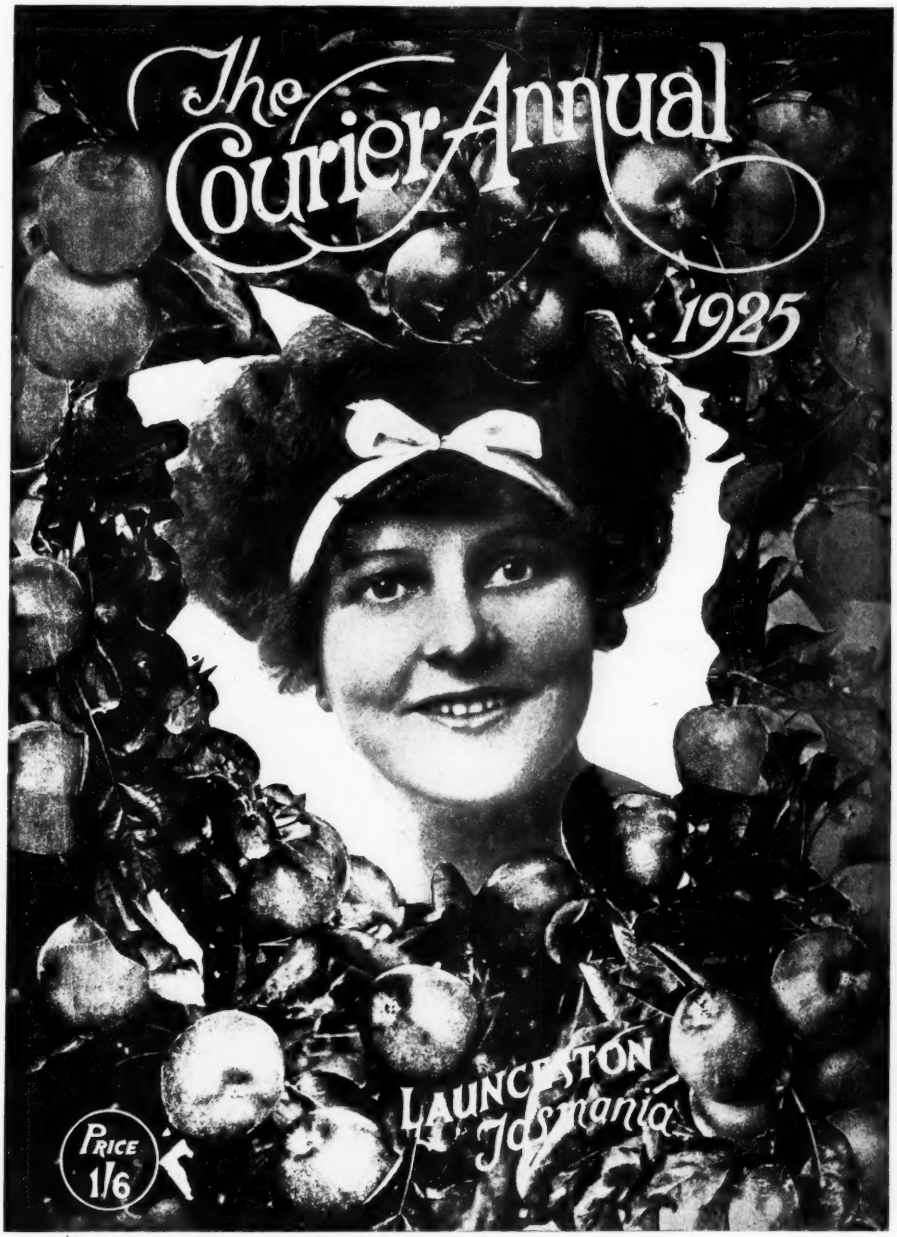
YEARS and years ago there were published in this country a number of Christmas annuals of literary and artistic merit; but they were all forced out of existence by the influx of the story magazines. At the present time to our knowledge there is only one Christmas annual published in the United States, *Jul i Vesterheimen* (Christmas in the Homes in the West), a Norwegian-English annual of excellent typography and press-work, richness of content and beauty of artwork, published by the Augsburg Publishing House, Minneapolis. In some foreign countries, however, the Christmas annual is flourishing, which may be seen from the cover pages and captions on the following pages. These represent the cream of the Christmas annual production of the world. They are generally published in the latter part of October, and are welcomed by a steadily growing number of readers. As Christmas, the world over, is the season of good will and good cheer, these annuals are considered appropriate Christmas gifts among artists and literati in all stages of life.

In England a number of the illustrated weekly and monthly magazines issue elaborate Christmas numbers, such, for instance, as the *Illustrated London News*, the *Graphic*, *Sketch*, *Sphere*, *Tatler*, etc. They are rich in four-color illustrations and literary content; in fact, they are so rich that they are bought and read as Christmas annuals wherever the English language is read. A peculiar feature of these English publications, wholly unknown to us, is the number of four-color process full-page advertisements they contain; sometimes even more than one-half of the total number of full-page advertisements are produced in four-color process. They are all interesting, both from the artistic and from the printer's point of view. If such elaborate advertising pays in England, why should it not pay here?

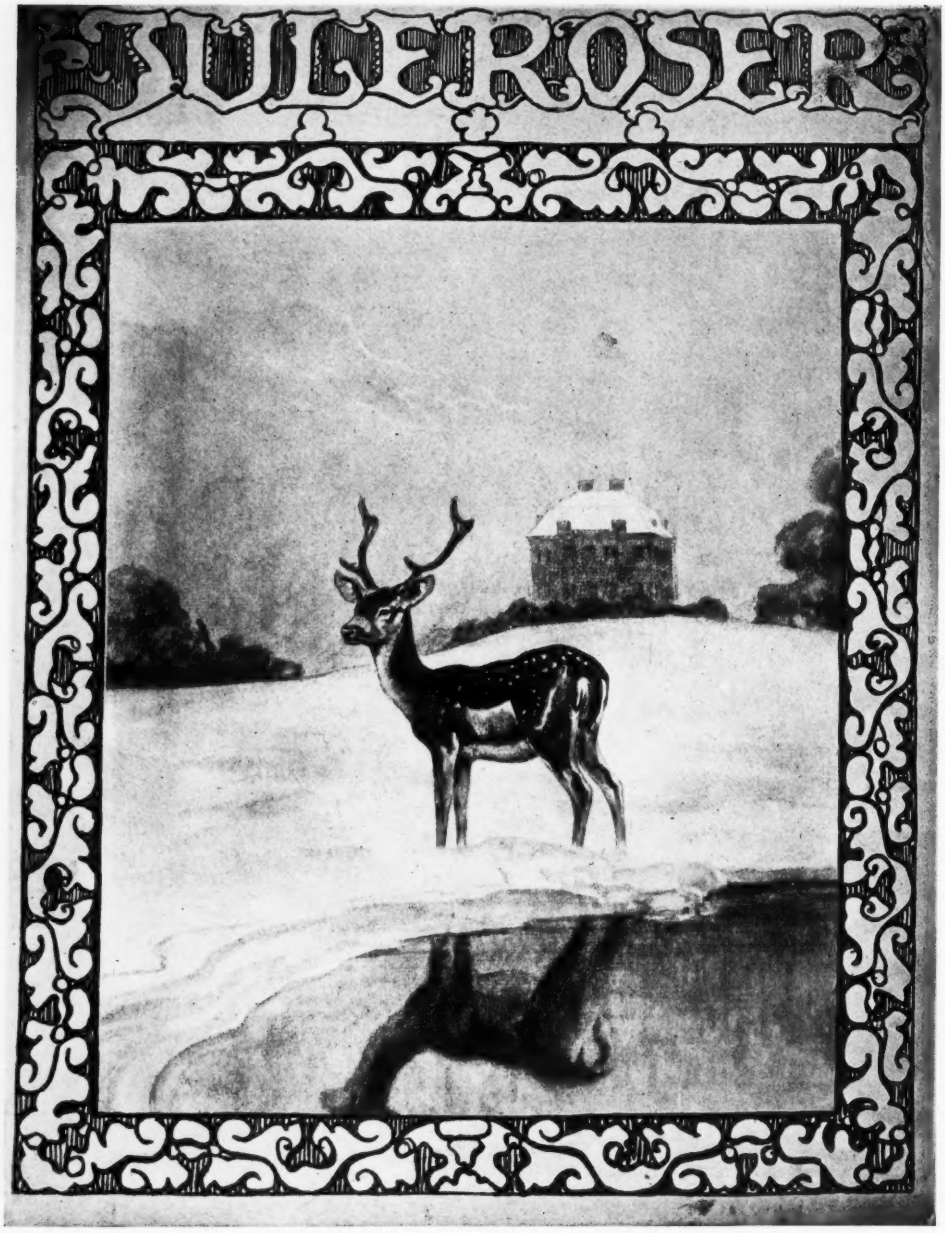
Border design reproduced from *Juleroser*, Copenhagen



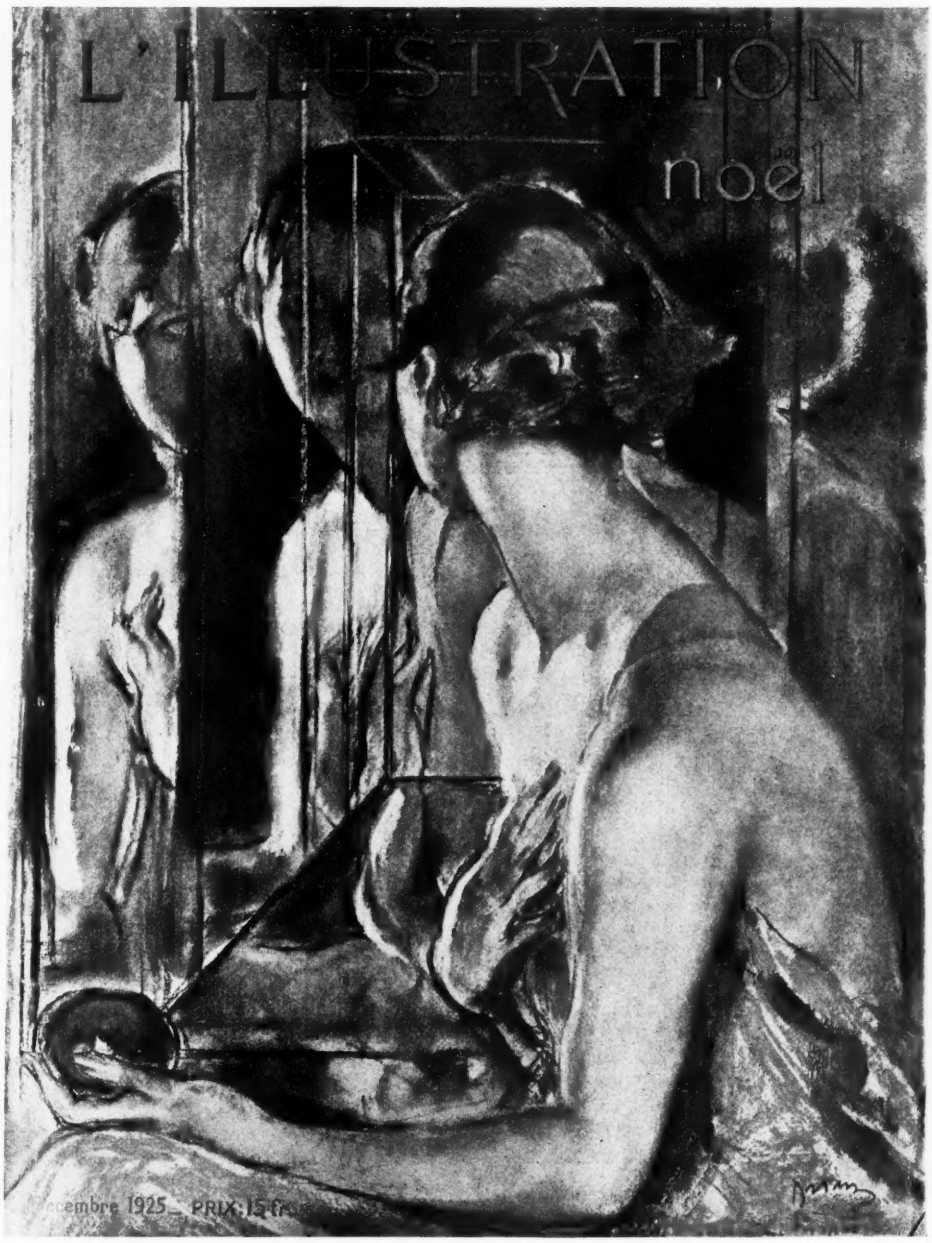
Brett's Christmas Annual comes from Auckland, New Zealand. The cover page illustrates in four colors the coming of the Maori and the emigrant, the two outstanding features in New Zealand's history. It is rich in beautiful illustrations in black and colors, depicting New Zealand life. Sixty-four pages and cover, 12 by 16 inches, artistically made up and finely printed.



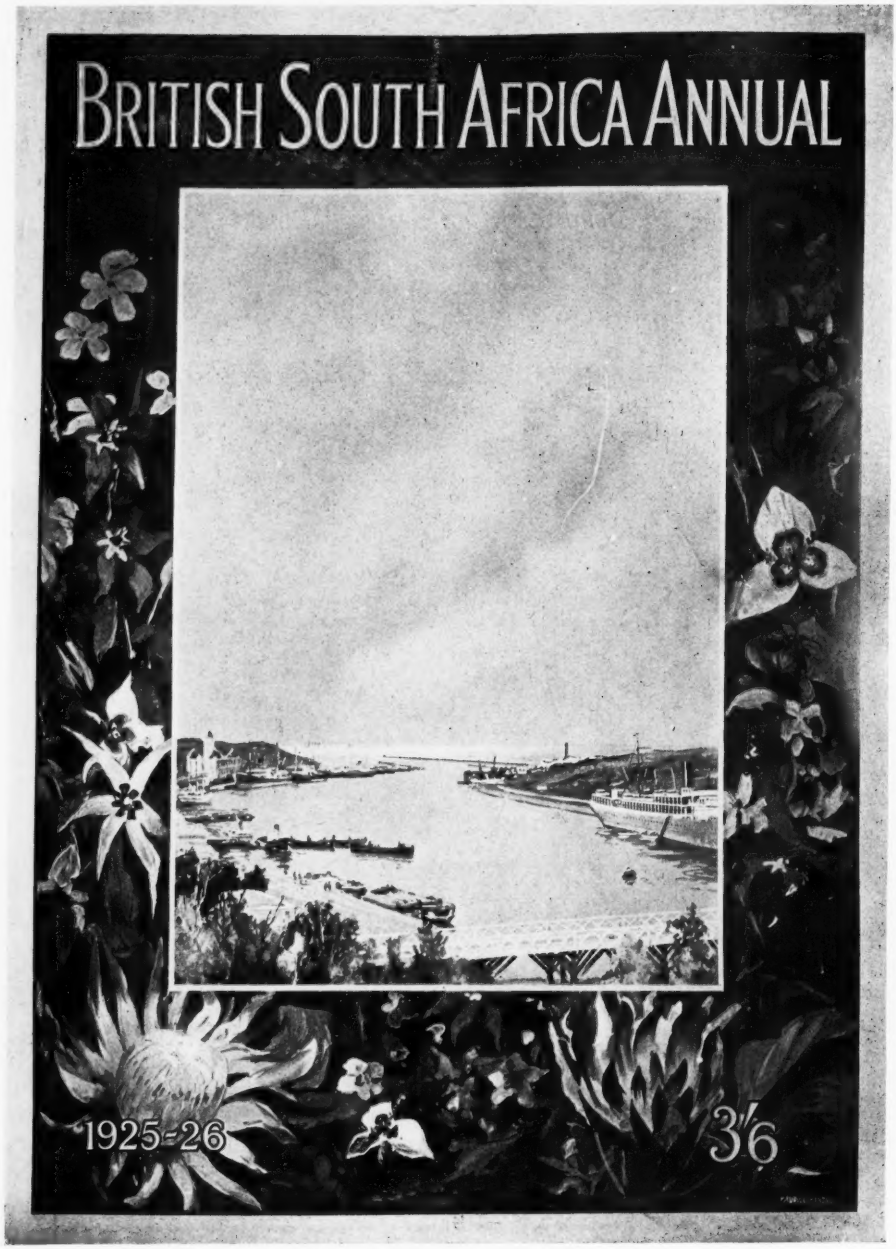
Cover design of *The Courier Annual* of Launceston, Tasmania, printed in four colors. The *Courier* aims at portraying Tasmanian life in its many phases, particularly its galaxy of scenic assets. This is done by full-page illustrations in black and color, beautifully printed and artistically made up. Sixty-eight pages and cover, 12 by 17 inches, about a third being advertisements in black and colors.



The peer of all the Christmas annuals. *Juleroser* means Christmas roses, and it has been living up to its name for more than fifty years. Formerly it contained a number of detached inserts representing the work of the artists of Denmark; lately these inserts are pasted in. It is published by the largest book publishers in northern Europe, Gyldendalske Boghandel, Copenhagen.



Cover design of the Christmas *L'Illustration*, Paris, printed in four colors and gold. Fifty-two pages of reading matter, richly illustrated in four-color process; ninety-one pages of advertisements and numerous four-color inserts. Size of pages 12 by 16 inches. It is one of the finest pieces of French printing we have ever seen, and shows again how the Europeans excel in color printing.



The British South Africa Annual is a book of 184 pages and cover, 11 by 18 inches, more or less devoted to description and illustration of South African beauty spots. The makeup, presswork and illustrations of the annual are excellent. It has been published for sixteen years by Hortor's, Limited, at its Cape Town plant.



Julstämning (The Christmas Spirit) contains, besides a reproduction of Rembrandt's "Christ Healing the Sick" and Hagg's "Christmas Bells" in four colors, twenty-one reproductions in colors from the work of old Swedish painters, as well as a number of illustrated articles. It is beautifully made up and printed. Published in Stockholm, Sweden.



This somber-looking page illustrates the cover of *Julen* (Christmas), published in Oslo, Norway. It is one of the newest of a score of Norwegian Christmas annuals. Typographically speaking it is excellent; so also is the presswork. It is richly illustrated with halftones and line cuts, besides a number of inserts in colors, showing samples of work done by Norwegian painters during the year.

TYPOGRAPHY

By J. L. FRAZIER

In this department the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and the examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles — the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws. Replies can not be made by mail.

Class Versus the Commonplace—Which Wins?

What follows is in no sense a dissent from the opinions of the judges of a recent contest in which the accompanying four specimens were entries. We are not even going to specify — at least directly — the three that won awards, first because our readers will experience no difficulty in selecting for themselves the best one, and second, because our opinion was not invited. True, a dissenter submitted them. But in contemplating them we found they illustrated several very good points, hence their use as material for our discussion and dissection this month.

The first and most interesting point to be brought out is that there is almost no limit to the variations that are possible in the arrangement and display of a given piece of copy. A thousand compositors will take the same copy and you can safely bet a thousand to one no two will handle it alike. It is this, for one thing, that makes the compositor's work the interesting work it is.

The problem was an envelope stuffer, and the only restriction placed upon the contestants was that the size should be no larger than 3½ by 6¼ inches. Where copy-fitting made it necessary, contestants were even permitted to change the wording, provided, of course, the changes made did not impair the sense. Several points of much interest are brought out by these specimens, each having significance relating to the general work of first-class typographers. Fig. 1 is considered first because of convenience in our makeup, not because we rate it first. It is, however, a very good example of straightforward display that is extremely legible and also wholly satisfactory.

From a typographical standpoint the most serious fault is the use of the italic capital "P" opening the text. Its decorative character contributes one of the qualities of an initial, but an initial is naturally assumed to be a letter twice or several times the size of the body type — and this capital "P" is the same size. We consider this use incorrect and not in accordance with the tenets of good typography; it is more likely to be looked upon as a wrong font than as an initial. If there is any basis within reason for the use of such a character in such a place, we wish some of our readers would enlighten us.

Right Quantities Save Money

Paper and Envelopes are sold in standard packages. Ordering Stationery in *quantities* that will cut from full reams of paper or Envelopes in full carton quantities will avoid the loss and *extra charge for broken packages*

Consult your printer as to the correct quantity



BEN FRANKLIN CLUB OF LOUISVILLE

FIG. 1

The next point which we think requires attention and which expresses what might be termed a rule of procedure in the display of type is the treatment of the sentence "Consult your printer as to the correct quantity." The effort was to display this, as evidenced by the use of italics and making a paragraph of the sentence. The wording supplements the major display, which justifies giving it display value. But the sentence is hardly to be considered display, for it blends into the body and does not stand out as an entity to be associated with the major display which it effectively supplements. The whole idea of the copy is to emphasize the advantage of ordering printing in quantities that cut to advantage out of stock as it comes. This clearly establishes the importance of the feature, which, it is evident, was grasped by the other three contestants represented. There are, therefore, two weak spots in this generally good piece.

Right Quantities Save Money

PAPER AND ENVELOPES are sold in standard packages. Ordering stationery in quantities that will cut from full reams of paper, or envelopes in full carton quantities, will avoid the loss and extra charge for broken packages.

Consult Your Printer as to the Correct Quantity

BEN FRANKLIN CLUB OF LOUISVILLE

FIG. 2

We are not going to insist that the third point we mention in connection with Fig. 1 is a weakness, but it has a bearing upon type composition that is at least worth mentioning.

The display on this stuffer is needlessly bold; the typography is better suited to a newspaper advertisement where competition for attention is keen rather than to an envelope enclosure which is considered without competition from other things. If the whole composition were heavy in tone — that is, if boldness were the keynote of its character — the major display would not, perhaps, be regarded as too bold. The Cooper requires a rather heavy body letter to accompany it, something of at least the weight of Bookman or Cooper Old Style, for example. The heavy cut of Benjamin Franklin balances it and makes the use of Cooper less objectionable, yet, we repeat, the composition is more appropriate for newspaper advertising than for pieces that are held and considered individually.

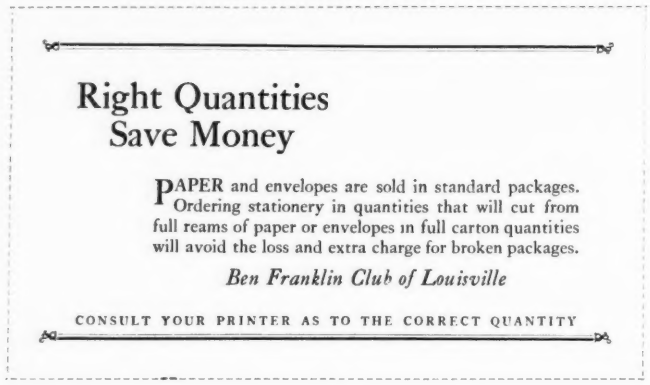


FIG. 3

Fig. 2 is very commonplace and gives one the impression of having been thrown together with no thought or care. The most objectionable feature about it is the altogether too great length of the lines of the body matter; in fact, the lines are about double the correct length. Some say a line should be no longer than an alphabet and a half of the type in use; others that there should be no more than six or seven words to a line; both "rules" are quite satisfactory. The initial is in poor taste with so much white space around it and with only one line below it, where there should be at least two and, preferably, three. The top of the initial is not aligned with the top of the first line, as it should be. An initial too high or too low is one of the outstanding evidences of sloppy, careless workmanship. The underscoring of the main display line has no merit worth while, in so far as adding strength to the display, already the most prominent in the item. With the major line full length, and the same length as the body, a cutoff is often considered necessary and is frequently desirable, but a cutoff should *divide* the space, whereas these rules are directly under the main line. Indeed, the line seems to be slightly letter-spaced, and spacing between words is too wide; so, if the line were made shorter there would be no need of a cutoff to break the monotony of head and body. Then, if the signature line at the bottom were centered the whole effect would be much improved. Bilateral symmetry is bound to be pleasing if sometimes monotonous, but it is supremely safe. The whiting out of this form is rather ragged, especially around the bottom. If the arrangement suggested were carried out with a neat border, which would necessitate setting the major display a size smaller — and it would stand it — the item would be still more improved. One of the weaknesses of this example, in fact, is its severe plainness and crudity. The use of a border would require that the body matter be set in shorter lines, which would mean an additional line, for which there is adequate space, and by which one of the faulty features of the initial would be overcome, while the text would be less difficult to follow.

Adapting his copy to the same size and shape of form, the designer of Fig. 3 obtained shorter lines by an out-of-center balance of the head with the body. The whiting out is not pleasing, however, because, with oceans of space at the top, the bottom has too much of a crowded effect. This is the supreme weakness of Fig. 3. Less important faults are the way the two lines of the main display hug each other, the effect of which would be minimized if the two lines were begun flush at the left instead of being centered. So arranging them would afford a better effect in consequence of the fact that such an arrangement would more fully carry out the out-of-center arrangement and the display would more positively balance the group of body at the right. Considering the general arrangement, a continuous border would be more fitting, as it would emphasize the feature of the arrangement. If, as an alternative, the head were of one line only, flush at the left, space would be available for opening up the bottom to conform more nearly with the top.

Fig. 4 combines harmony and good typographical taste with effective display to a degree not often seen in this lowly and often lowly treated item of publicity. About the only fault to be found with it is the use of the small leaf ornaments to fill out the final line of the body. In view of the excellence of the form otherwise, we can readily excuse these superfluous ornaments, which could very easily have been omitted. If they were eliminated it would be well to center the final line of the body, which is long enough for that manner of treatment, which, it is just to state, is frowned upon as not being in conformity with the treatment of paragraphs. However, such handling does improve the appearance by achieving better effect of symmetry or lateral balance. As there is just the one paragraph, rather group — for there is no indention at the beginning — and as the work is an item of display printing and not the text of a book or a column with other paragraphs, the treatment suggested is wholly permissible.

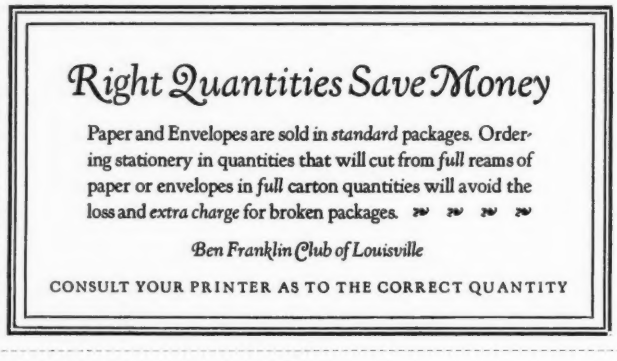


FIG. 4

You are saying to yourself, "No. 4 won the prize." Well, you're wrong — it didn't.

THE SECRET OF SUCCESS

"Carry a good line," said the linotype.
"One thing at a time," said the monotype.
"Stick to the point," said the caster.
"Avoid errors," said the proofreader.

DIRECT ADVERTISING

By ROBERT E. RAMSAY

Author "Effective House-Organs," "Effective Direct Advertising" and "Constructive Merchandising."

This department takes up the subject of effective direct advertising for printers, both in connection with the sale of their product, and in planning direct advertising for their clients. It is not a "review" of specimens, nor does it treat of direct advertising from that standpoint. Printers are urged to send in specimens of direct advertising prepared for themselves or their clients, in order that they may be used to demonstrate principles.

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Three Methods by Which Printers Act as Advertising Counselors

I.—Complete Creative and Merchandising Experience

Complete—it is a fairly easily understood word, and the handy Standard dictionary gives as its meaning: "Having all needed or normal parts, elements, or details." There seems to be a growing tendency in the printing industry to talk of this, that and the other "complete" service. As this is written, in late November, there flashes before our eyes an advertisement in the New York *Times* on behalf of the New York Employing Printers Association, Incorporated, and allied industries, which is reproduced herewith as Fig. 1.

Observe that the *completeness* of New York city as a printing center is played up, and note especially the two subdivisions: "Advertising Printing" and "Direct-by-Mail Advertising," and the captions under each. Under the former we read: "(Printing of advertising literature from ideas and copy furnished by customer)," while under the latter we read "(Copy, art, etc., handled complete by printer)."

It is with the spirit of these two distinctions that the writer undertakes this series of three special articles, which will attempt to reduce to a workable basis the three primary methods by which printers act as direct-advertising counselors. Our only query comes with the word "complete" inserted in the captions under "Direct-by-Mail Advertising." Printers themselves are far from being in agreement with just what constitutes "complete service." For example, here is before me a letterhead of a well rated concern in the state of New York with the words: "Complete Printing Service." Actually all that concern has in the way of "advertising or merchandising service" is one young man, formerly assistant advertising manager of an adjacent national advertiser. It has linotype machines in its own plant, Kelly presses, automatic feeders and a modern, up-to-the-minute plant in every way. It is the most complete printing service plant in that town, or for several counties, so far as the writer can learn.

On the last page of the November issue of *Talks in Ten Point*, from Rogers & Co., Chicago and New York, we find this statement:

> Within our own organization we have complete facilities for creating, preparing and producing direct advertising and coördinating it with the selling policy of the client: Research, analysis, plan, copy, art, photoengraving, printing, binding and distribution.

On the other hand, here is a mailing card from H. Hoyer & Co., Incorporated, St. Louis, where the firm name is followed by the slogan: "Complete Advertising-Selling Service," and on that card we read: "Our service includes compilation of mailing lists for any business."

Fig. 2 illustrates how the Bureau of Engraving, Incorporated, Minneapolis, Minnesota, shows in pictures its idea of "complete" service.

The Hugh Stephens Printing & Stationery Company, Jefferson City, Missouri, goes a step further when by implication the word "complete" is further enlarged upon in a statement which reads:

> Every year the Hugh Stephens Press produces thousands of seed and nursery catalogues for seedsmen and nurserymen who have learned from experience that direct-mail printing of the better sort pays best.
>
> From year to year this class of business has increased, until now we have a special department devoted to seed catalogue production and planning alone. Our horticultural department provides a complete art, planning, copy and production service that is highly specialized.

Of course, no one will argue that *every* printer-producer of direct-mail advertising, in order to render a *complete creative and merchandising experience* service, must also have a horticultural department! Nor would the Hugh Stephens folks claim that they were better producers of direct advertising for a firm specializing in building construction merely because they have specialized in seed catalogues to such an extent that they have a department selling things which *grow!*

One of the first real, honest-to-goodness producers of direct advertising that the writer ever observed had neither linotypes nor monotypes, nor did this concern do its own binding; these parts of the service were rendered by trade composition and trade bindery houses. Are we to infer that this printing concern was not rendering a complete service to its clients on that account? One of the best known printer-producers of direct advertising in America for a long period did not have its own linotype machines.

Author's Note

Attention is called to the fact that my attempt in this article and in the two succeeding ones to point out three primary methods by which printers may act as direct-advertising counselors is, of course, an arbitrary classification. The mere fact that a concern is mentioned in this issue does not argue that such a concern is better able to serve clients than is a printer mentioned in the March or April issues. In fact, quantity of service available is not and can never be a criterion by which that service can be judged; the only fair basis, obviously, is upon quality.

Clearly *physical equipment,* including mechanical as well, is not the criterion by which a printer can act as direct-advertising agency or counselor. Because one of my own good printer-friends has a battery of multigraph machines, is he in a better position to serve a buyer of direct advertising, as a counselor, than another equally good friend who does not have multigraph machinery but has his own engraving plant?

These things may sound obvious to some of the readers of THE INLAND PRINTER, but out of a recent survey with over a hundred representative printers let me tell you they are very much to the point.

In the final analysis — and I say this advisedly and after studying the subject from every angle — *the only aspect of completeness that interests the buyer of direct advertising is the completeness with which the program outlined answers the advertising, selling and merchandising need of that buyer.*

The sooner the printing industry realizes this point, and when the tendency to claim "completeness" merely to offset fallacious analysis, careless study, or, to speak bluntly, incompetent counsel, is curbed, then and not until then will direct advertising take the steps forward it should. (In saying this let me add that I am in nowise attacking or defending any particular concern, method or individual. I see a place for *printers* to act in three different ways or methods by which they can assist the *buyers* of *printing.*)

Comparatively few printers can or, in my opinion, ever will wholly qualify to live up to the slogan at the head of this article: "*Complete Creative and Merchandising Experience.*"

Fig. 3 is an indication of the proper approach to the subject of *completeness* of service. It is a chart which illustrates the flexibility of dealer service work and shows how direct advertising, in all its branches, meshes in with publication advertising of various kinds.

Harry B. Kirtland, University Press, Cambridge, formerly the head of his own service in Toledo and a member of the Board of Governors of the Direct Mail Advertising Association, hit the nail on the head when in a personal letter to the writer he said: "Buyers of advertising-selling are, as I see it, like a man who decides to build a house. He lets the job to a general contractor, or hires several subcontractors. In any event he is not particularly interested in whether one man uses a broad-ax and another the adz, or a third this type of saw, a fourth that kind of a hammer. The man wants a house built, and he expects carpenters to do a certain part, masons another part, and so on."

From which you can argue that the printer who renders complete merchandising service must also *ipso facto* be an advertising agency, if we carry the argument to its logical conclusion. Yet there is a step just this side of that in complete creative effort that can be supplied, and is supplied, by a select few printers in this country, and within the next few years their number will likely be doubled or trebled.

Two examples will be cited here, and from widely different angles. One instance is that told briefly by a letter from Ellis Larson, of The Sterling Company, makers of Happy Home House Frocks, Chicago, addressed to the printer who so served in this "complete" way — George F. McKiernan & Co., of the same city. The letter reads:

The last of the thirty thousand "47 Per Cent" broadsides were mailed today and I want you to know that during the past ten days we have already received more than one thousand return cards from merchants never sold before.

We have every reason to believe that the cards will continue to come in at the same rate during the coming ten days. Considering that we manage to keep better than ninety per cent of our accounts active, this will mean approximately fifteen hundred new accounts added to our customer list, with a single mailing of thirty thousand pieces.

Fifteen hundred new customers at a cost of less than $2 — a net business of $75,000 to $100,000 at a selling cost of two and one-half per cent — that is exactly what your high standard of planning printing and sound merchandising ideas has done for us.

Direct mail-order sales was the aim of this campaign, and yet this manufacturer found it highly profitable to use a printer because of *merchandising experience.*



FIG. 1.—The original of this was three columns, 190 lines, and appeared in the New York *Times* late in November, as a part of the coöperative campaign for the New York Employing Printers Association. It clearly indicates the contention Mr. Ramsay makes in this article that there are several degrees of "complete" not talked of in the direct-advertising production world.

The other instance which I would cite at this point is entirely different in appeal; it is out to follow up inquiries. It was produced by Evans-Winter-Hebb, Incorporated, Detroit, for Marion Steam Shovel Company, Marion, Ohio. Fig. 4 illustrates the campaign. In a later article in the 1926 series we shall, with the coöperation of the producer, go more into detail; for our purposes here we wish but to quote verbatim

a letter from F. B. Tetzel, advertising manager of the Marion company, addressed to the printer-producer:

The influence of the special follow-up campaign which you designed for us has been most favorable indeed. To say the least, it has proved a most valuable addition to our program of direct-mail advertising.

Conceived with the idea of intensively building good will at a time when the prospect is actively considering the purchase of equipment, and designed with the skill and ability so characteristic of your organization, it is truly typical of the potent force of direct-mail literature when properly planned and executed.

Results from this campaign have been highly satisfactory, and we are planning to continue with another series that will carry the story of Marion quality and service to all potential prospects interested in excavating machinery.

These two examples should indicate that a wide range of results is possible with "properly planned direct advertising" — regardless of the equipment of the producer. Which brings us now to a summation of what a printer who aspires to enter the *complete creative service* class must do to qualify.

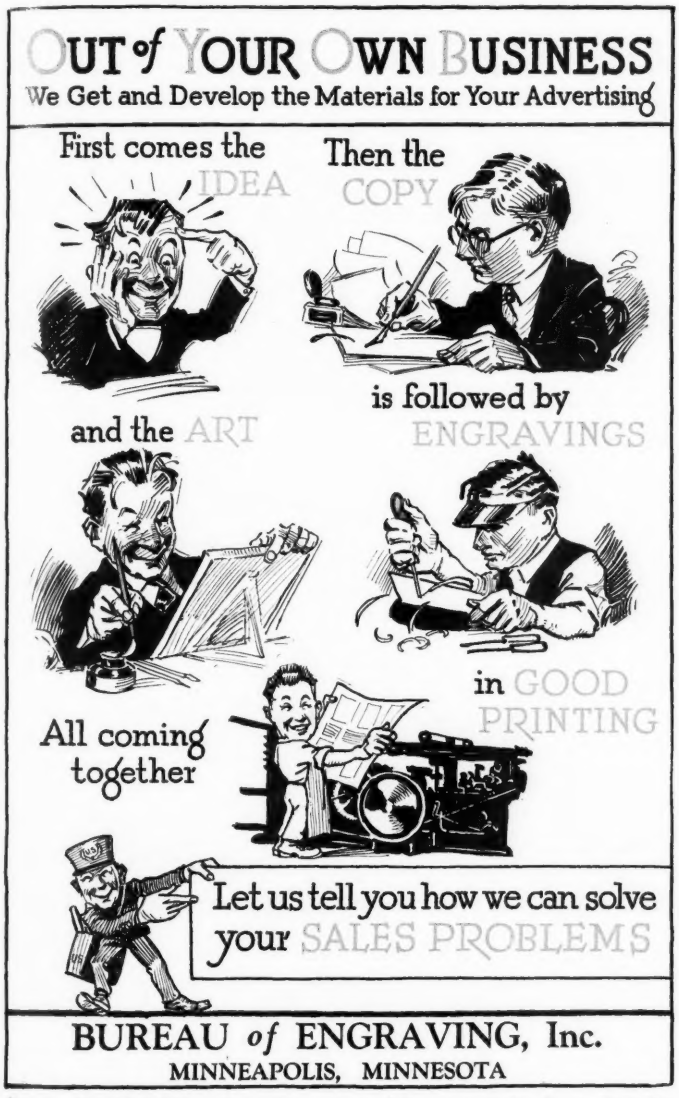


FIG. 2.— Pictorial definition of complete service used by one production house. It is the author's argument that having one's own engraving plant, for instance, is not necessarily the sign that the owner so equipped is better able to serve than some other plant well manned from an advertising and merchandising viewpoint. But here this concern emphasizes the completeness with which its service meets the needs of the buyer.

Out of nearly twenty years on the buying side of the advertising profession, and four years' contact (partly coincident) with the general printing industry as departmental editor of THE INLAND PRINTER, plus a contact with literally thousands of other buyers and printer-sellers in the preparation of three volumes — each of which touches upon direct advertising in some phases, and one exclusively dealing with that medium — added to knowledge gained out of attending *every* direct-advertising convention that has been held up to date, let me emphasize the fact that *mere numbers* is not an important requisite — some of the best counselors in law, medicine and other sciences serve a small number and that number well, whereas such bodies as Mellon Institute do an equally thorough job despite their enormous extent — in the field of research, for instance.

Machinery and other equipment is no criterion of *merchandising ability*, as we have indicated.

Artwork is not a prerequisite either, for your problem might call for a Franklin Booth — and what printer can afford to keep Mr. Booth on the pay roll for all occasions? Or another problem may need the hand of Mr. Treidler, or McClelland Barclay, or any of the other well known artists, commercial and otherwise.

A floor full of wheezy typewriters used to fill in form letters — obviously that is not a *vital* part of complete service from the angle of which we write this month. Even *copy* is not an absolute essential, for it may be the strategy to get Will Rogers to write the series — or Irvin Cobb, now that he has turned professional — not overlooking Illinois's most famous son, Mr. Grange, the Wheaton ice man.

Nor is "research" the open sesame to success in performing a complete service. I have seen some of the finest researchers in the world who were poor cogs in a business machine — who did better when they operated separately. And speaking of research of any size, any printer would do well to consider concerns of the type of R. O. Eastman, Incorporated, of Cleveland, specialists on this one part of the whole job.

No, none of these things are essential to the point where without them a complete creative and merchandising experience effort is not possible.

The one absolute essential, as I see it, is *ability to plan and coördinate the efforts of other agencies to accomplish the desired result with the minimum of effort, expense or delay.* Any printer with a fair equipment who can add to his staff as counselor one individual who has this ability is able to render a complete service. If that concern gets any business, obviously it will add copy men, research men, artists and other cogs in the machine, because by so doing it will control just that much more of the final accomplishment, and eliminate a number of delays and vexations.

With possibly one or two exceptions, I am thoroughly familiar with the work of every one of the printers to whom I have taken the liberty of referring in this article, and from the customers' angle I feel that they are all qualified to render service to customers, varying in degree as gaged by the experience of their personnel. One of them assists in compiling mailing lists; perhaps some of the others do. It has been my experience, however, that except in the case of special lists, time, money and trouble are saved by going to a list house certified by the Direct Mail Advertising Association and recommending those lists to customers.

On the other hand, if a difficult list is necessary, the one way to get it is to make it yourself for that particular job.

Nor would it be fair not to add that many equally well qualified printers can render an equally complete service as several of those mentioned in this article. But the point the writer desires to make is to arouse the printer who contemplates going into the production of direct advertising to consider the three primary ways and, having done so, decide in which one of the three classes he fits — or two classes as the New York Employing Printers' advertisement shows.

Few men are gifted with the ability to analyze and plan as well as coördinate efforts, and so the printer will start off with the necessity of having an analyst, a planner, a production specialist perhaps and, if his needs require it, a layout man and artist. To these must be added at least one stenographer-typist. The next move will be to add representatives to sell the service by whatever name they may be known.

Thus you see the "complete copy, art, etc.," service calls for about four individuals as a minimum, and the *completeness* of the service then is circumscribed by the experience of the planning man. By that I mean experience in different fields of industry, in different channels of trade, with different kinds of sales policies, and preferably several different advertisers.

If that planner has all his life been planning advertising for, shall we say, a check protector, quite surely he is little versed in marketing books by mail, getting wholesalers of groceries to add a new product, or arousing bookstores to sell over the counter what can't be sold by mail in the way of books. This is not the same thing as saying that a man who has never heard of an oat sprouter before can not write copy for it, build a plan to sell it, or in other ways promote its sales. For the man who knows the farm field knows the trade channels for the oat sprouter; he is familiar with the general problem — in short, he knows *principles* which he applies. Such a planner will be familiar with manufacturer, wholesaler, retailer — and the wider his experience the more types of plans he can write well! There is no such thing as an individual who can plan equally well for all types of products, through every trade channel, and under all conditions as to sales policies, industries, etc.

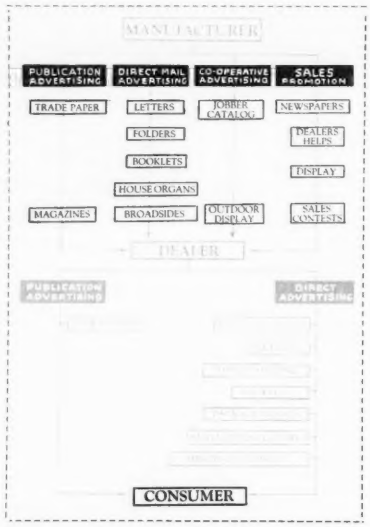


FIG. 3.— A graphic chart which indicates the proper way to consider completeness — that is, from the angle of the customer-client. This particular chart talks of dealer coöperation. Observe the many ramifications. Charted by F. W. Bond Company, Chicago, and reproduced by permission.

The plan man is the keystone of the whole arch of the complete service, from creative effort and merchandising experience, and the completeness of the arch thereafter depends upon the requirements of each individual printer.

Next month we shall discuss an entirely new classification, which I call "Creative Production," and the month following "Sympathetic Production." Thus we shall have covered the three primary ways or methods by which printers act as direct-advertising counselors. Those printers not serving in any of the three ways should be helped to make a choice, and perhaps some in one class will decide to change to another.

THE greatest thrill that can come to any man is the thrill of successful accomplishment.—*Charles M. Schwab.*

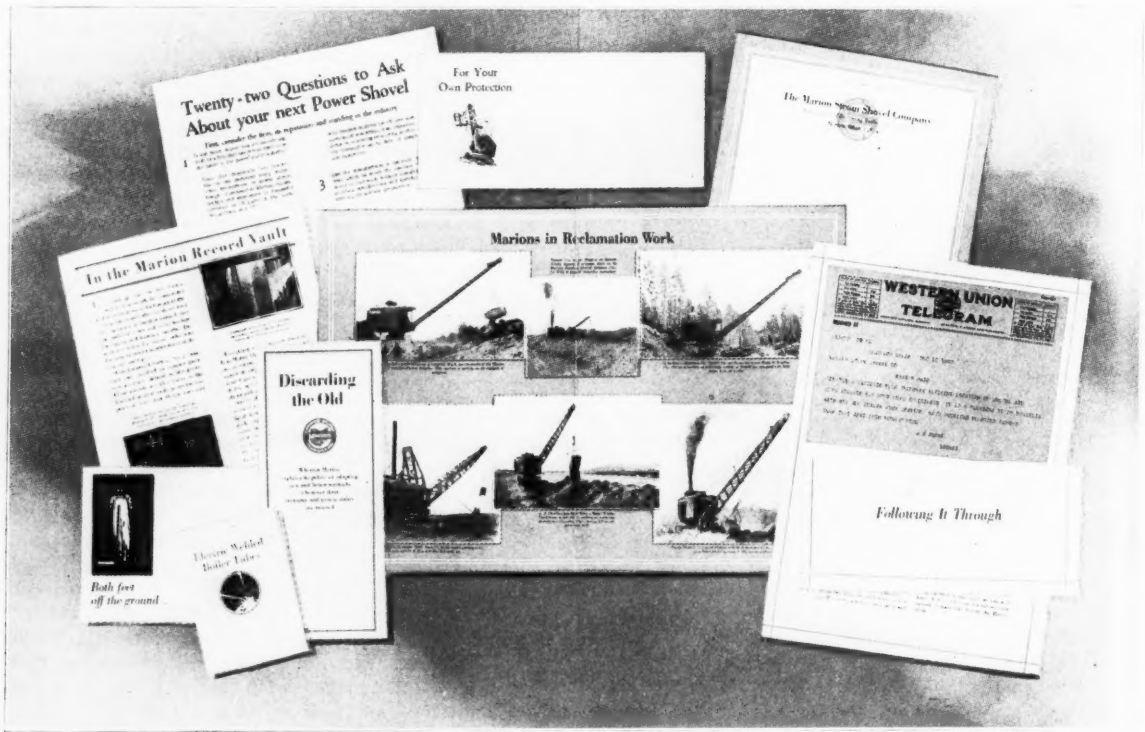


FIG. 4.— A peculiar campaign — one of direct advertising to *follow-up* inquiries. It is referred to in the text, and was planned and produced by Evans-Winter-Hebb, Incorporated, of Detroit, Michigan.

SPECIMEN REVIEW

By J. L. FRAZIER

Under this head will be briefly reviewed specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago. Specimens should be mailed flat, not rolled. Replies can not be made by mail.

GRAND RAPIDS VOCATIONAL SCHOOL, Grand Rapids, Michigan.—There is nothing seriously wrong with any of the specimens you have submitted; most of them are good, and some of them are excellent. Probably the most interesting specimen — that is, typographically — is the booklet of Christmas carols. The manner in which the holly border is used as a band across every page — at the very top edge and bleeding off at the sides — gives the piece delightful character; it represents a chaste decorative treatment that is unusually pleasing and also appropriate. Another interesting item is the booklet, "Furs and Fur Bearers," the cover of which is especially attractive, the design being rather uncommon. The especially pleasing feature, however, is the color combination, the soft blue tint and light brown being unusually attractive on the light gray stock. The typography of the text pages is pleasing also, though it is plain and sedate, as is proper for the text of a booklet of this character, and the margins are excellent. The small title is placed rather too low and we feel that the name of the author on the title page ought to be moved up a little closer to the title. Pages where chapters begin ought to be sunk a little more than they are and the running-head should be omitted from these pages. "Early Days in Grand River Valley" is almost as satisfactory, although the top margin is a little too wide. The final line of a page should never be extremely short; if it is at all possible, it should be almost full. In connection with this point refer to page 34 of the Grand River booklet, where the single word "it" comprises the final line. If you would go even farther toward the perfection of the booklets you make we suggest there should be at least three lines of the opening of a paragraph at the bottom of a page, when the matter "breaks" so that a new paragraph must begin that low. On page 22 there are only two lines, the second line from the bottom being indented. Furthermore, to begin a paragraph in the last line of a page is bad form, but we do not note this error. Although the linoleum block illustrations on the various covers of *The Mirror* are commendable they are not the best work of this character we have seen on school publications. *The Mirror* is very good, although we prefer a little more contrast between the heads and the text than there is in this booklet. The heads are only one size larger than the regular body, in the same light-face type and also set in lower-case. They do not stand out as much as we think they should, although the effect is pleasing and it is better to err in that direction than at the other extreme. We have gone over the specimens quite closely, endeavoring to find some serious fault to point out — in your interest, of course — but there is really nothing of consequence in addition to what already has been said, which is not of great importance. If the work was done by students it is especially commendable, reflecting great credit upon the instructor.

DONALD P. HARRIS, Lexington, North Carolina.—The Sink package label is first class in layout and display, but the type faces are individually very poor and in combination are inharmonious. Extremely extended and condensed faces can not be combined, with good results, hence the attempt to use them together should not be made.

OLIVER H. MCGINNIS, Washington, Pennsylvania. — Letterheads submitted by you are as fine as can be. The type is good and arrangement is invariably neat; you show a fine appreciation of display values.

B. W. RADCLIFFE, New York city.—When we heard you had become sales and advertising manager for the Intertype Corporation we knew we would soon be receiving mighty fine Intertype publicity. We are not disappointed; every one of the specimens in your first Intertype contribution is high grade. Come again!

WHITING-PLOVER PAPER COMPANY, Stevens Point, Wisconsin.— Folders demonstrating various grades of your bond paper are among the best envelope enclosures we have seen. The titles, featuring excellent drawings, are printed in effective and pleasing color combinations and are both impressive and attractive.

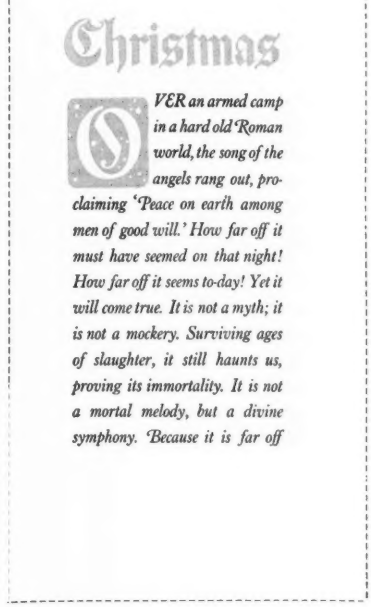
SURBER-ARUNDALE COMPANY, Charlottesville, Virginia.—The "Ladies Night" program of the local Rotary Club is a handsome one; our only suggestion for improvement would be to center the title line on the cover. There is nothing on the right side, below, to justify setting the title to the left of the center.



Those who take pride in their greetings vie with one another to see whose will be most unusual and "catchy." George C. Domke, Chicago, typographer, used this caricature of himself on the first page of his folder, a straw indicating the trend away from conventionality.



That "paper is part of the picture" — a fact becoming more and more realized — is proved by the 1925 Christmas greetings. The booklet cover reproduced herewith is a soft, light blue tint of handmade paper on which the spatter effect, including stars and star dust, is printed in silver.



The first inside page of a booklet by George Grady, Stamford, Connecticut, the cover of which is shown at the left. Printed in black and a light blue matching the hue of the cover paper the original page on high-grade white paper is unusually pleasing.



Printed in soft green, dull red, gold and white on pale gray-green stock the greeting folder of the Superior Engraving Company, Chicago, Illinois, is unusually pleasing, the snow being quite realistic.



An ultraornate greeting that pleases because of the excellent and appropriate lettering, decoration and illustration. From the bond house of Ames, Emerich & Co., Chicago.



A clever use of uncials worked into a decorative border features the handsome greeting of the Holland Engraving Company, Kansas City, Missouri. The original is in several colors.

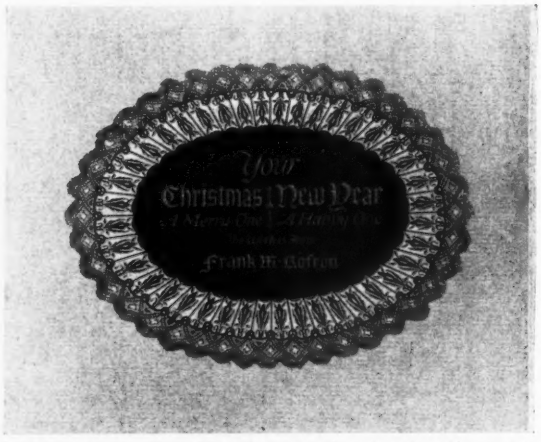
WILLIAM J. GRAHAM, Brooklyn, New York.—You should study the principles of design with which typography must conform to be good. Your two letterheads are not at all attractive, particularly because the types used in them are unrelated, that is, have no common features. The design in which your name is set in the gray-tone type, and which is printed in two colors, is particularly bad. The three type faces therein are more inharmonious than the three used for the heading first mentioned. The type matter of both heads takes up too much space; the maximum space that should bear printing on a letterhead is one-fourth, although one-fifth is more nearly correct. In both these headings approximately one-third of the paper is covered by printing. The card printed in black and light (peacock) blue is, in contrast, quite encouraging. It would be much better if the rule extending below the cut ran as near to the bottom edge of the card as the horizontal rule does to the side edges. The name group is too close to the horizontal rule above it; the effect is not only crowded but is so placed it makes the card appear top heavy. The card in red and black is commonplace in arrangement; it is displeasing because crowded full of type matter and because the faces are inharmonious and not attractive individually. There are so many attractive type faces to be had that the continued use of such old and unattractive ones as you employ seems inexcusable. You could do practically every job we imagine you have to do with only one of the better light-face roman styles, for example, Caslon Old Style, Goudy Old Style, Garamond and Cloister.

FRED W. HAIGH, Toledo, Ohio.—We have for years admired the cleverness characteristic of your own advertising, and the several items you recently submitted measure up to the high standard you have maintained in the past.

PRESTON L. PICKENS, Memphis, Tennessee.—"A Modern Service" is an unusually effective blotter; it is interesting and characterful in appearance. Except that the spacing around the initial is too wide, the layout and typography are high grade.

CHARLES F. GRANT, Columbus, Ohio.—While the folder, "An Invitation," is fairly satisfactory, you did not by any means make the most of the opportunity afforded you to do a high-grade job. You had advantages in good paper and two colors of ink. The title on the first page is entirely too small, especially considering the fact that the lines are printed in weak gray ink on stock of the same color, almost as strong as the ink. Larger type could have been used for the remainder of the words with the same ornate initials. The rule arrangement on the third page is awkward and apparently without purpose; it is so manifestly inserted for its own sake rather than to strengthen the type that it draws attention to itself, something ornaments should not do. It would have been much better to have used a simple rule border, which, by the way, would also provide a good medium for the introduction of color. Obviously, the rule arrangement featuring this page as printed would look like a wart on the end of one's nose if it were printed in color; indeed, it now looks that way. Parsons type face is not a good one for setting body matter, it being suitable only for forms in which there are few lines of varying sizes, such as usually are found in letterheads, business cards, envelopes and the like. The heading of the third page appears awkward and unbalanced because the three lines increase in length from first to third. The best effects result from the reverse order of arrangement, that is, the inverted pyramid, in which the lines taper down.

HIGGINS-CLINKSCALE COMPANY, Atlanta, Georgia.—Your November calendar, a cutout form that may be made to stand up, is unusually effective; the bold-face types are employed with telling effect and the colors are unusually pleasing. Your envelope corner-card is remarkably good; so good, in fact, we should like to see the letterhead which usually accompanies it. The manner in which you exhibit some of your type faces on the back of the calendar is commendable; we feel that the piece must have proved unusually resultful.



Printed in deep green on light salmon-colored stock, with gold and tints painted in by hand, the original of Frank M. Kofron's greeting is mighty pretty.



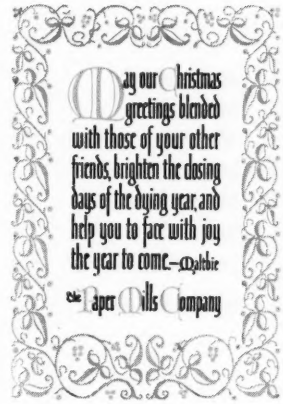
A sparkling, colorful effect, achieved through simple means, and considerable originality distinguish the greeting of Ernst F. Detterer, Chicago. The original is in black and light green on white paper.



The chief charm of Ralph Gates' greeting is in its effect of openness, which is forcefully aided and abetted by the use of white paper and enriched through the fact that the paper is hand-made.



Quaint gothic lettering with an effective and harmonius "wood-cut" illustration make the greeting of Bernhard Kleboe, Chicago, one of unusual interest. The design is printed in purple on white paper.



In black, red and gold on high-grade white paper the greeting folder of The Paper Mills' Company, Chicago, reflects quality all through. The modified gothic lettering has considerable charm in itself.

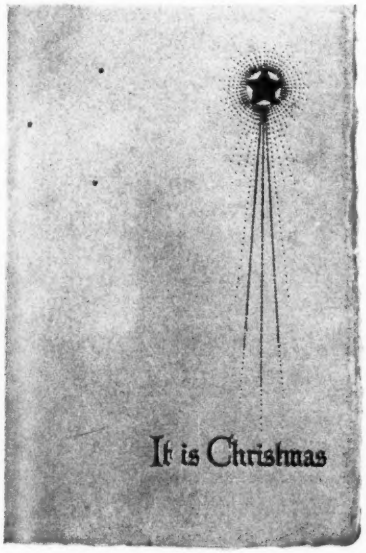
MERCANTILE PRINTING COMPANY, Honolulu, Hawaii.— Applied as it is to every character in your letterhead, the embossing detracts from rather than adds to its effectiveness. Embossing is effective only in large details; in this case it has the effect of "blurring" the printing — of the smaller type at least. Design and arrangement are very good, although spacing between words is entirely too wide to look well, especially in the third line of the main group. Letter-spacing should have been done in that line so the word-spacing would conform with that of the preceding line, which is set in the same size of type and has about the same display value. Like you, we appreciate the pleasing arrangement of the first page of the folder on the Masonic corner-stone ceremonies, but the gray-tone type face is entirely too weak. The style, moreover, is better suited for cards, invitations, and what is generally known as society printing, than for a title-page composition. The ornaments are quite too large; even with the present material in use the page would be improved if the upper of these two ornamental details were eliminated and the lines of the title raised. As printed, they are too low on the page and, because of the apparent effort at centering them, they have a monotonous effect.

HENKEL-RANDALL PRINTING COMPANY, Indianapolis, Indiana.— In view of the fine stock used for the letterhead for the "Word-Smith" it is unfortunate that the colors used in printing are so unsuitable. Because red predominates in the salmon-colored stock the printing in red — and especially the smaller lines — doesn't stand out. A contrast rather than a blend was essential for these display features, although the ornamental features that are in gold bronze could have been printed quite satisfactorily in color blending with that of the paper. The arrangement of the heading is very good, considering the large amount of copy, but when exceptional and costly papers are used we feel the typography should be in keeping; in short, more dignified and chaste.

THE DIRECT ADVERTISING AGENCY, Chicago, Illinois.—We have been consistent admirers of *Personalized Publicity* for months, one of the reasons for that admiration, aside from its excellence in every way, being the fact that each issue is in some clever way made really personal. It seems your August-September issue does this more cleverly than any of the past issues that we recall. The cover is featured by a rather large illustration of a farm scene, in the foreground of which a mail box appears as the feature of the picture. On this mail box, where farmers are wont to print their own names, you actually print with type the names of those who receive the paper. It is quite remarkable and surely must impress every recipient with the idea that here is a place where half measures don't go.

STEVENSON & FOSTER COMPANY, Pittsburgh, Pennsylvania.— "Hieroglyphs" makes an unusually effective folder, particularly because of the appropriateness to printing and advertising of the old Egyptian picture writing. Design and typography are effective, while the printing, colors and paper are all of excellent quality.

ALBERT LASKY, Newark, New Jersey.— Our compliments are extended upon the excellent arrangement of the blotter, "Good Printing Should Be Expressive of Your Business or Service." It is at once effectual and pleasing, thanks to sensible composition and display, and the use of good type.



On the original of this folder title the type matter and illustration stamped in gold on deep blue Japan paper create an unusually striking and appropriate effect. By the Southgate Press, Boston, Massachusetts.



The greeting folder of F. W. Main, Mittineague, Massachusetts, executed by the Johnck-Kibbee Company, of San Francisco, is distinguished by the use of the Humanistic type for the sentiment on page three (at the right). The title (at the left) was printed in red. The second page of the folder bears a beautiful line illustration of the Art Gallery in Lincoln Park, San Francisco, with a pale yellow tint underneath to simulate the effect of an etching.



Faith



NEARLY two thousand years ago—on the first Christmas Eve—the Star of Bethlehem gleamed as the symbol of the sublimest event in history. Three Wise Men—watching and waiting—had Faith. The Faith in the hearts of men that night was serene—invincible. Every worth-while achievement since, has been in some measure based upon Faith. The professional man, the captain of finance and industry, the artist, the craftsman at his task—all must indeed have Faith to carry on successfully. Thus the true spirit of Christmas is best evidenced in an expression of Faith in our fellow-man—and in the things that have made us what we are.

THOMSEN-ELLIS COMPANY
"Trademark" Organization
BALTIMORE · · NEW YORK

First and third pages of a greeting folder by the Thomsen-Ellis Company, Baltimore, Maryland, the first of which, the title, is especially handsome. The colors are red, black, gold and blue, with the illustration on page one in sepia tone.



I wish you the joy of the shepherds,
The peace of the Bethlehem Star,
This Christmas and all thru the New Year,
Wherever on earth you are.

Jack Rideout — 1925

The wood-cut technique is apparent in every detail of the greeting with which we were favored by Jack Rideout, of Chicago, Illinois.

Just one point to the contrary: the lines of boldface capitals inside the brackets printed in red are too closely spaced. The addition of just a one-point lead between the lines would work wonders, although, on account of the size of the brackets, this would necessitate eliminating one line. Since the list of what you can do is already large we do not think this would prove detrimental to the advertising value of the item. "The Discovery of the Obvious" is quite an effective booklet, the cover page being unusually good. The idea of a band of good border running from top to bottom of the page, at the left side, in lieu of the conventional border, with the title along the right side of it, is an effectual variation, especially good in this instance.

HUGH PARKINSON, Ipswich, Australia.— In arrangement and display the several blotters you submit are good, but, while their appearance is not ugly, the general effect is not pleasing, largely because the type faces you have are inferior designs. In short, while we doubt whether the advertising value of the blotters to the laymen is weakened *a great deal* in consequence of the rather poor type, we feel you should want your work just as good as it possibly can be made, for your own satisfaction and to make sure of its bringing maximum results.



Lettered after the fashion of the early scribes and illuminators and printed on parchment, the greeting of the House of Dietz, Richmond, Virginia, has a mighty pleasing flavor, especially according to the taste of typographers.

BANNER PRESS, Atlanta, Georgia.— Several of the smaller pieces are excellent, and none of them are bad. The cover of the booklet, "College Training for Business," is quite effective; we are glad you had the good taste to make the design simple so that the figure of the stock would show to good effect. The paper provides adequate ornamentation. The lines at the bottom of the page are spaced too closely. The type on the first inside page is too large, in view of the fact that it conforms to the small title of a book; it is also too large in relation to the size of the page. Except for the fact that spacing around the initials is too wide, the text pages are quite satisfactory. A running-head would add an effect of finish, however; adequate room to do this was available, as the two final pages of the booklet are blank.

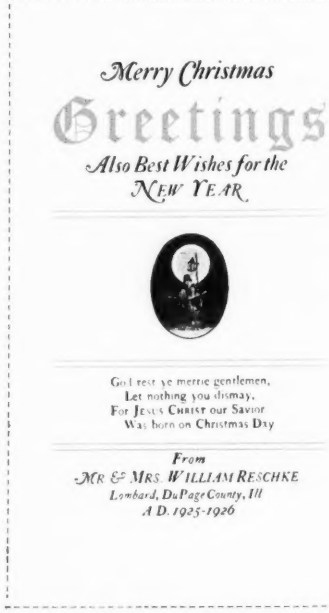
PENNIE THE PRINTER, Vancouver, British Columbia.— Both the business cards you submit are high grade, especially in arrangement, although the one for the High-Speed Printing Service is the better typographically, also livelier in appearance. The two lines separated by rule are too close to each other; two points should be added above and below the rule. On the other card, "Pennie the Printer," the smaller type is "modern," and therefore doesn't harmonize with the Old Style Antique (Bookman) which is used for the major display lines. We thought the last font of the old boldface italic in which you set the line "Efficient Job Printing Service" had been melted years ago.

C. C. JENSEN, Copenhagen, Denmark.—We have no criticism whatever to make of your work that would not be too critical; typographically it measures up to the standard of the better-grade work being done in America. The cover of the "Kodak Prisliste" is particularly effective in design, but if the smaller type were a slightly heavier face it would match the major lines and make the whole page more harmonious and pleasing.

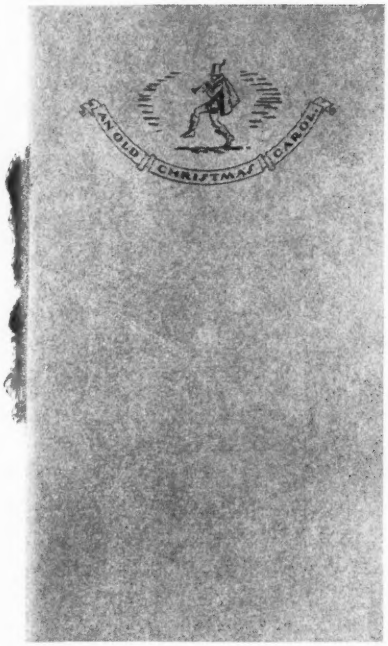
CANSON & MONTGOLFIER, New York city.—Your new book of French hand-made papers is probably the most handsome and impressive portfolio of samples as yet issued. The book as a whole is charming, the papers are exquisite and the numerous specimens of printed forms — included for the purpose of showing the papers in actual use — are beautiful. Composed in types of French origin they make the whole charming thing consistent in atmosphere. Those who are fortunate enough to get one of the books, the edition of which is only five hundred copies, will have something to which they can turn with a keen sense of pleasure and the assurance of profiting in a practical way. Such books have a decidedly stimulating influence toward the use of better papers and better printing, so you must be credited with having contributed something of real worth to the craft of printing, while effectively advertising and demonstrating your line.

B. V. GALLOWAY, Ranger, Texas.— You seem to develop considerably more business from the holiday spirit than most printers. Getting the banks to use special checks decorated with holly, etc., and printed in green and red represents real salesmanship. Others might do the same — and make it pay, too. The specimens are very good indeed.

BARNES PRESS, New York city.— "A Camera Study of Lawson's" is an unusually fine piece of work, the printing of the large halftones in sepia ink on dull-coated stock being as good as we think possible. The illustrations, which predominate in the item, are therefore beautifully done.



William Reschke, Lombard, Illinois, chose the Colonial as the motif for his greeting card. Representing a period of typography, as it does, the style is quite apropos for the greeting of a printer. Original in black and red, of course.





ALL you that to feasting, and mirth are inclined,
Come, here is good news for to pleasure your mind,
Old Christmas is come for to keep open house,
He scorns to be guilty of starving a mouse.
Then come, boys, and welcome for diet the chief,
Plum-pudding, goose, capon, minced pies, and roast beef.

Interesting, beautiful booklets are often found among the greetings issued at Christmas time. For the one of which the cover and initial text page are reproduced above the Aldus Printers, Incorporated, New York city, selected an old carol and treated it in a beautiful and interesting manner.

THE J. B. SILK COMPANY, Philadelphia, Pennsylvania.— Your cutout desk calendars are serviceable and well executed; they should prove effective publicity for you.

FRANCIS R. EDGECOMBE, Hammond, Indiana.— "Squawk" is a clever Thanksgiving card, the typography being impressive, yet pleasing. Though the color effect is a little too warm to be properly seasonable, it should tend toward richness — with reds, yellows and browns predominating.

Shakopee Tribune, Shakopee, Minnesota.— In general appearance your new letterhead is very fine indeed. Display and arrangement also are quite satisfactory, but the best feature is the color combination of gray and black on gray paper, which is very pleasing. The initial "T" is given undue prominence, particularly since the block is solid, the letter being in white; the initial used on the envelope is rather too large besides. A smaller one which could be worked into the bottom line of the border would be more consistent with the prominence such an item deserves and, besides, would permit a better arrangement of the type inside the panel. The strength of the initial block used on the letterhead confuses the type, which is printed in black over the impression of the initial. If the small line under the main display of this letterhead were above the initial — that is, if the initial were lowered a little — and the line "The Home of Better Printing" were divided, the first half appearing at the left of the initial block and the last half at the right of it, the effect would be much better. The change would improve the heading in another respect as well, for the lines are spaced too closely. Despite the faults referred to, the heading has a charm in consequence of the pleasing color effect, already mentioned, and is, moreover, considerably above the average. The display of the "thank you" blotter is direct and simple, but it is rather too ornate. The decoration under the major display could have been omitted to advantage and the lines placed a little lower. The panel containing the body matter should have been of plain rule without the heavier rules at top and left side, which create an effect of shadings, something that always looks bad because it is inconsistent in a type form. Eliminating the rule above the name of the paper in the panel would result in further improvement.

OLIVER H. MCGINNIS, Washington, Pennsylvania. — Among the letterheads and envelopes recently received from you we find some that are quite the best you have ever sent us. The stationery for the "Betty's Folks" theatrical company is both striking and pleasing in design and printing, as is also the letterhead for the Washington County Bankers' Association. You are coming along fast.

LOS ANGELES TYPOGRAPHICAL UNION, Los Angeles, California.— Your "Golden Jubilee" souvenir booklet is interesting and, in most respects, attractive. We do not like the large crudely drawn initial at the top of the cover, nor the manner in which the dates "1875-1925" are handled. Between the lines "Golden" and "Jubilee," and printed in black over a bronzed panel, which prohibited the ink "taking" satisfactorily, these dates are not clear enough. A formal and dignified arrangement of the cover would be more appropriate for a booklet of the character; a centered design with a conventional and preferably chaste border would be more apropos. The chief glory of the booklet is the characterful and attractive arrangement of the text pages. These are excellent, although the fine layout and typography do not show to as good advantage as they would if a light brown were used for the second color. The yellow is cheap looking, glaring and rather indistinguishable by artificial light. Because of the weak value of the color it does not show the details of the illustrations at all clearly. The inside pages would be delightful, indeed, if they were printed, as suggested, in light and dark brown inks.



The wide expanse of white space surrounding the small type group, punctuated by stars in soft colors, the same as used for the illustration, helps make the 1925 greeting of J. M. Bundscho, Incorporated, the pleasing thing it is.



and at

Christmastide

I send you the same
Hearty Greeting

ARTHUR C. GRUVER

Rough white hand-made card stock and an illustration reflecting the same qualities make the greeting of Arthur C. Gruver, Pittsburgh, Pennsylvania, an admirable one. Although the card is printed in black only, the snow effect is realistic.



While not particularly appropriate, the border of William H. Hanna's greeting from Philadelphia is interesting, perhaps, because it is unlike other greetings received. The border is printed in light olive, and the type in black, on plate-finished white paper.

In Three Years

A Story of a Woman and the Printers of Chiapolis

The Third Year, Part II.—By R. T. Porte

WELL, have you finished the paper? I did not mean to take so long, but I know you will forgive me, especially when you have been reading an interesting paper like the Chiapolis *Chronicle*. Did you read about the Rotary Club, the luncheon clubs, and the Chamber of Commerce or Commercial Club? Looks as if they are going to do something in Chiapolis now, and it is all due to Mrs. Renier, too. But I'll tell you about that later. First I must tell you about the Board of Education printing matter.

Have I changed my mind about women in business — or in politics either? I'll say I haven't! Just because Mrs. Renier seems to have made a success of her plant and business, and has stirred up things around the town, is no reason I should change my mind. Despite all the fuss she has made, we got along pretty well three years ago. Just look at the good Ben Franklin Club we had; our friendly weekly meetings; our luncheons, and the pretty good stories that were told; all the fellows good friends and paying their dues; the work in the office getting along all right with only Miss Corman and me doing the work. Look at the gang around here now, all on the jump doing things. I'll tell you what they are doing after you hear about a few other things.

First there's the Board of Education printing scandal that might have been but wasn't. In normal times there is published about the first of June a list of printing the Board of Education wants bids on, the lowest bidder getting the work. Last June went by with no request for bids, but so many other things were happening that we forgot all about it, until John Randolph asked Young Bill what was the matter. Was the board to give out its printing without bids? Bill put Randolph off, but afterwards he asked me to have John and a few others come up to my office and he would tell us all about it. He didn't want to say anything before Mrs. Renier, who was at the meeting when John asked the question.

Young Bill — you remember he is a member of the Board of Education — started out by saying that John must have been too honest about the count and full delivery when he did the printing the year before, as the clerk of the board had found to his surprise that there was nearly enough printing left to last a year. The matter had come up before the board and Young Bill was appointed a committee of one to investigate.

The result was that Young Bill soon learned why John Renier had been able to cut prices on the work. Only about half count was ever delivered. When twenty-five thousand forms were ordered, probably only fifteen thousand were delivered. No one seemed to check the supplies. Sam Westly, who has been Renier's foreman, had been allowed to pile the stuff on the shelves when the work was done and his word was taken for the amount delivered.

When Young Bill reported this to the board there were some lively scenes and it was decided to find out from Sam what it was all about, how it happened, and so on. Young Bill was foxy enough to ask for an executive session, so not a word could be said for publication. All the old members and the clerk of the board were in bad, to say the least. It took some time to get hold of Sam, but when located he told the story.

It was hard to keep busy, especially during the summer, he said, and when the time came for making bids on the Board of Education work, Sam knew the stuff wasn't needed until the latter part of August, so the work would keep him busy all summer. He put in low prices and suggested that larger quantities be purchased in order to cut down the cost. He must have had some one inside to help him, but he didn't say anything about that. If some of his prices were too high he always got hold of the fact in some way, and made his prices lower.

You remember John Renier let Sam run the shop and came around to see the place only when he could spare time from the Reindeer Club or the Board of Education.

Sam said he was printing a lot of forms one day and decided that twenty thousand would be enough instead of twenty-five thousand. That year he cut down many of the items but billed for the full amount. As the supply did not last for the year, the board ordered more of each kind the next year, and again short count was sent. By this means he could beat any other printer's price and yet make money.

There was nothing to be done about it, as nearly three years had gone by and Sam could not be held. So the whole matter was dropped. Young Bill asked the papers to say nothing about it. He told the reporters the exact truth of the matter, exacting a pledge not to print a word, as it would do no good and might hurt Mrs. Renier, who seemed to be on the square.

But, can you beat it! Year after year this had been going on, with no one the wiser. I just wonder if this happens in other places where bids are asked and the work goes to the lowest bidder. Unless the buyer counts deliveries, it isn't very hard for a printer to short count and not be caught. Sam overdid it, and John Randolph, being honest and delivering full count, started the whole mess. Sam is now out on the Pacific Coast and will keep away from Chiapolis for some time.

As soon as I heard the news I phoned the secretary of the Rotary Club he had better look out for trouble, and I understand the secretary of the Chamber of Commerce asked him what on earth he wanted to do that for. What am I talking about? Why, the invitation of the Rotary Club to Mrs. Renier to be its speaker at its ladies' night meeting. The club had no better sense than to do that, of all things.

You remember the story of her talk before the Advertising Club and what she said at the committee meeting at the Chamber of Commerce, not to mention her speech before the Ben Franklin Club, which I must tell you about, as it started the fireworks around here. But it will have to wait until I can tell you about the Rotary Club affair. I tried hard to get to the meeting, but not being a member I couldn't go.

Once a year the Rotary Club gives a ladies' night and usually somebody talks, as they do at all these luncheon clubs. This time Mrs. Renier, "representative business woman," was asked to be the principal speaker. Did she accept! I'll say she did, and the next day it was the talk of the town — all the women laughing at the men. The man who got the worst razzing was Simpson, the popular preacher, who packs them in at one of the theaters every Sunday morning.

Here is how the story was told to me by the secretary of Rotary, who is now having his troubles. Not content with disturbing our Ben Franklin Club, she has raised the dickens with every club in town. There were the usual musical numbers at the meeting, some bright remarks by the toastmaster and the singing of Rotary songs led by Wild Bill Wilson. Then, with flowery words about the remarkable business success of one of the representative women of Chiapolis — a club

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woman also, who took keen and lively interest in all that was for the welfare of Chiapolis, the toastmaster introduced Mrs. Renier. From that moment the Rotary Club started a new history. Mrs. Renier told them she was very glad of this opportunity to speak before Rotary, the great and wonderful organization of business. All the fellows took extra puffs of their cigars and waited for some more of this kind of talk.

"Some time ago," Mrs. Renier went on, "one of the popular preachers of Chiapolis spoke before the Woman's Club, of which I have the honor to be a member, and he quite frankly questioned if our Woman's Club and all the other 'ladies' clubs,' as he called them, were really of any benefit to the community. He never heard of their doing anything really worth while except hold meetings and discuss some play or book, or have some professor talk about dead bugs or new stars or something like that. They had a 'breakfast' once a year — usually held about one o'clock in the afternoon — and some bridge parties and many other social events. For the life of him he could not see what benefit they were. The women would have been much better off at home, looking after their children, doing a little more cooking and less can-opening and buying at delicatessens. There were no delicatessens in Chiapolis a few years ago, he said, and now there are fifty or more. As a matter of fact, there are just six in the city.

"Not only did he address them in this fashion, but the next Sunday he preached a sermon about the 'harm' of women's clubs and took the women very much to task. Of course, the reverend gentleman may have been right, but from his remarks he did not know much about women's clubs, or he would not have said the things he did.

"I am not here to defend the women's clubs of this city. They do not need defending. They are doing a great work, and they attend strictly to their business, to the purpose for which they were organized. Each has a very definite program which it follows out.

"Before accepting the invitation to address you, I asked your secretary for your year book and your program for the coming year. To my surprise he said you did not issue one, but had a roster of members and officers. I asked other questions as to what this organization aims to accomplish. Perhaps I am stupid, but really, gentlemen of the Rotary, I couldn't learn much about it.

"If I start in to draw comparisons between what the women of this city are doing and what the men are doing, please remember that it was a man who started this, who condemned women's clubs before the women themselves and, taking that precedent, I know you will not feel I have overstepped at this time. Really, we women have too long kept our peace when we have been told our place is 'in the home,' and tonight I am going to do a little straight talking to the members of this organization.

"Just what have you men done for the community through this organization or any of the other luncheon clubs? What kind of spirit do you have here? Only one man in any line of business is eligible to join. Is that friendliness or is it snobbishness? Why not bring in competitors and teach them to be friendly?

"As nearly as I can find out, the great honor is to wear one of those plates on your chest, with your nickname on it, and call all the other dignified men present by their nicknames. Some excuse is used to fine one or two of the members for something or other, and Bill Wilson — a mighty fine fellow — gets you to exercise your lungs by singing off-key some songs about what great fellows you all are, what a wonderful thing is Rotary, and maybe a few old sentimental songs.

"One of your members scatters around a lot of advertising matter and in a five-minute speech tries to tell you something about his business, and a young lady sings to you or plays for you while you are eating.

"What have you done for the community at such a meeting? Of course, you listen to this faddist or that faddist who has a 'message' for you, and perhaps you entertain the football team before the big game at the university. Or you have a big picnic once a year, and then this occasion when you invite the ladies to be present as your special guests.

"On several occasions I have attended public meetings conducted by men, and almost invariably I have discovered that nothing was prepared beforehand. They trust to luck that everything will be all right. Even at board meetings the same thing occurs. Is it because you leave it all to the other fellow and never properly plan your meetings?

"You remember a year or so ago when a convention was scheduled to be held in Chiapolis and the men fell down on raising the money and finally appealed to several women's clubs to come to their aid? In twenty-four hours committees were appointed, and in two days more the money was raised. Then the men asked them to help entertain the delegates and plan meetings. You — at least some of you — know this, and also know that it was one of the most successfully conducted conventions in the history of Chiapolis.

"When it comes to the community chest, it is the women who really raise the most of the money and work the hardest. It was the women's clubs of this city that first suggested the community chest and worked for it. Yet, according to our friend, Preacher Simpson, the women of this city have not done a single thing worth while.

"What can your club point to with pride? Where are your great works? Each luncheon club of this city is jealous of the other. If one starts some little thing — mostly a big noise — the others plan to do something similar or better. There is no coöperation between you, and, if I must say it, you are all wasting your time. It would be better for all of you if you had stayed at your places of business instead of wasting an hour or so doing nothing except playing Babbitt.

"Rather harsh words, and I do not hear a single bit of applause, but I feel that some of the ladies would like to applaud. So do so, ladies, if you wish. Thank you!

"But I do not wish to take you entirely to task without giving some good advice and perhaps helping you somewhat. Some way a woman can never get over wanting to mother a helpless boy — whether he is grown up or only a little boy. It does seem that all you boys are just drifting along — really needing some one to do a little mothering and tell you how you ought to go. I can point to no better example than the women's clubs of Chiapolis. They all have a program and they follow it out. They all have what are known as 'sections,' where various things of interest to women, such as music, art, parliamentary law, theaters, plays, and many other things are studied in a broad-minded way. In addition to this, there is the city federation to which each club sends a delegate, and this federation takes up the larger and more general things that the individual clubs can not handle. It was the city federation that fought for the community chest, the neighborhood house, the civic center, visits of trained nurses to public schools, the college loan fund, the girls' home and many other community interests. And all this despite the fact that it would be better for the women to remain at home, as the reverend gentleman intimated.

"My suggestion is that every luncheon club in the city at once elect a delegate — two would be better — whose duty it shall be to attend joint meetings with like delegates at the Chamber of Commerce to coöperate with the Chamber of Commerce in the kind of work the men of this city ought to be doing for a greater Chiapolis."

She received a wild round of applause when she finished, in which all the women took part. Hardly a man dared look at his wife. The women were radiant. They had put over something and made the men of the town sit up and take notice.

I am glad my wife was not there. But she heard about it, all right; I never mentioned it at home and don't say much any more when she goes to club. I think she has joined two more, but I'm not sure. You know there are times when it pays to say nothing. Not that I am scared or care if she gets mad, but you know you hate to have a thing dinged at you all the time.

Were there any results? I'll say there were. The secretary of the Chamber of Commerce heard about the suggestion and got busy, and here is the newspaper item that shows what happened. Listen to this from the *Chronicle:*

The board yesterday took action on the recommendation of the Rotary Club that it appoint at an early date a service club contact committee, and announced that steps would be taken immediately to organize the committee and get it functioning. The purpose of the committee, which would be composed of representatives of the various civic clubs, would be to get these clubs together and eliminate an overlapping of activities.

You naturally would think that the members would have resented what Mrs. Renier said, but, strange as it may appear, they didn't.

And the preacher. He was pestered almost to death and left town for a few weeks. Some of the women shunned him, and his usefulness in Chiapolis has almost ended. He will be a wiser preacher from now on. It is all right to roast business men and 'big interests' and the rich man, but it doesn't pay to say anything about the women these days. Times have certainly changed, and I am beginning to think that these women's clubs are giving women the idea they can run the world. As far as Chiapolis is concerned, they are almost doing it now. Some of the women didn't like the way the city commission was doing things, so, headed by two women who are heavy taxpayers, and Mrs. Renier, they invaded its meeting and read the riot act, in a ladylike manner, of course, but to the point and in such a way that they were understood. Three candy stores run by foreigners and several soft drink places were closed up, and the judges began to give jail sentences for bootlegging. They remembered how Young Bill was elected to the Board of Education, and no man can tell what a woman will do.

The *Chronicle,* of course, treated Mrs. Renier's speech editorially. It commented on the opportunity the various civic clubs and the Chamber of Commerce have for good by working together.

Could any one man in Chiapolis have done this? Perhaps, but what man had the courage? They all knew it, but were afraid to do anything. Did it hurt Mrs. Renier's business? I should say not! Old Chester, head of the Chiapolis Mercantile Company, called on her next day, so I was told, and congratulated her. But then, he didn't belong to a single one of the luncheon clubs and has always made fun of them. He told her that from that time on she could do his printing and he was only sorry that he had not known her before. And Charley Brown, a member of Rotary, of the Chamber of Commerce and other clubs, lost another good customer. What he said about Mrs. Renier was worth listening to. He had told me about Mrs. Renier's speech and had tried to be funny and sarcastic about it. But when he heard he had lost Chester's work, he ceased to be sarcastic and became profane. No man in business would have done what she did. They would all have been afraid they would lose business, yet this woman not only failed to lose a customer but gained one, and perhaps more. As for the women's clubs, there is only one printer in the town. Some of the men tried to stir up trouble in the women's clubs, but it was useless, and they only got burned fingers for their trouble. So now, not only has the old Ben Franklin Club passed away, but the easy days for the luncheon clubs are gone, and the women of the town are smiling. Will some person, town, county, state or nation, please take this woman off our hands and let us go along in peace? I don't know what will happen next, but hope for the best and expect the worst.

After this, do you want to hear what Mrs. Renier said to the printers? All right, listen. It's an interesting tale.

WHY IS A HOUSE-ORGAN?

Two prosperous looking men sat in the smoking compartment of the Pullman as it sped over the plains of Illinois. One was evidently a westerner, the other from the East.

The westerner looked around for a match to light his pipe. The easterner politely offered his own match box.

"Thanks," said the first man, lighting his Dunhill and returning the box. "I have seen the time when I would give a dollar for one match. Traveling from London to Edinburgh once, locked in a compartment, all alone; wanted to smoke —" and he told his tale with some humor. The other man capped it with another incident of travel.

Soon they were chatting of things abroad and at home, politics, literature, Mutt and Jeff, baseball and golf. They exchanged cards.

"Why," said the western man, "you are Bellingham of *Bellingham's Bulletin!*"

"Yes," admitted the easterner, "but how did you happen to know of my house-organ?"

"I'm Adams of Pueblo," was the answer. "Been on your mailing list a year. You have one fine little magazine in that *Bulletin,* let me tell you."

"That may be, but I am thinking of killing it. I trace very few sales directly to it."

"Trace," echoed Adams. "I suppose you can not exactly trace. But I, for instance, am going to order one of your automatic sizing lathes next time your salesman calls; and it will be primarily on account of the *Bulletin.*

"Man, you interest me," exclaimed Bellingham, hunching forward. "Go on, tell me why."

"Well," explained Adams, "here we sit, you and I. You and I have got acquainted by an hour's talk. Now, just suppose I wanted to sell you something and my salesman called, you would remember Adams and give my man a show, wouldn't you? You'd be sort of predisposed in his favor, perhaps?"

"Decidedly yes," said Bellingham heartily. "I would figure that he came from a 'white' man and probably had a reliable proposition, whatever it was."

"Exactly," continued Adams. "Well, I have known *you* for a year! You have dropped in on me once a month, not personally, but through your house-organ. You have chatted with me just as you have been doing here, not trying to sell me anything at the moment, but discussing things generally, and I have sized you up, just by what you selected to write about and the way you expressed yourself. You seemed to have brains and a good deal of gumption.

"Now," Adams went on, "your *Bulletin* gave me a line on you. I like you and trust you. But I am not going to mail you a $3,100 order, just like that! When your salesman makes his regular semiannual visit next month he will get my order, but I probably shall not tell him what I am telling you about the *Bulletin* — and if I did, he would not repeat it to you; on the contrary, he would be more likely to tell you what a hard time he had getting the order out of me! Did you ever see a salesman that was helped by advertising, according to his tell? No! The fall-downs all happen by reason of some outside circumstance, but the orders invariably come from 'salesmanship' and nothing else."

Bellingham laughed. "Well," he said, "you have shown me a new side of house-organs. They seem to be glad-hand missionaries, advance agents of prosperity, or something of that sort."—*Vision, of the Biddle-Paret Press.*

PRESSROOM

By Eugene St. John

The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science. Replies to inquiries will be made by mail only when accompanied by stamped self-addressed envelope.

Novelty Inks

A New York manufacturer writes: "We recall a Sunday supplement issued some years ago having little squares of colors printed on the paper, which, when moistened with water, could be used with a camel's-hair brush the same as any water-color paint. We assume that the colors were not any ordinary printing ink, and are anxious to learn who makes them or where they can be obtained. We have a job on which we should like to use squares of a few simple primary colors."

Answer.—The inks referred to are not stock but were made up special so as to be water soluble for the newspapers. Any of the inkmakers advertising in The Inland Printer can supply these or any other special ink ever made.

Packing Cylinder for Heavy Forms

A Texas pressman writes: "I am running a cylinder press, and lately have had forms which were very heavy. The book I was printing was 8¾ by 11⅜ inches, containing halftones across the top of every page with descriptive matter below. This made the heads reversed in center of sheet the long way. Size of paper 24 by 36, eight pages at a time. After running one form I lowered the cylinder because it was not riding bearers. I had a gage exactly .910 in height and I lowered the cylinder so that I could by exertion push this gage under cylinder bearers. This gave just a trifle under .007 squeeze of cylinder on bearers. I lowered the stop screws under cylinder blocks also before I moved cylinder and then moved them back up. After I got a second form on press the cylinder still did not ride bearers properly. Now what I'd like to know is what a pressman is to do in a case like this. On a small press, with no supports under the bed bearers, one can not give too much squeeze of cylinder on bearers, or bed will likely be sprung. Is it advisable to lower the cylinder still more? Surely a pressman does not have to lower and raise the cylinder according to forms run. Am I correct in thinking that a press of this size is hardly equal to the task asked of it in printing a form of this size? The pages or heads being reversed in center of sheet the long way caused the cylinder to roll off of high-lights in cuts on gripper edge and down firm on bed bearers momentarily, then striking high-lights on the back and up again. I did not carry excessive impression and I made all cuts type high, or as nearly so as possible. Still there was considerable wear on edges of cuts. The press is practically new, having been installed in 1921."

Answer.—The best practice is to pack the cylinder .003 or .004 inch above the bearers and lower it to ride the bed bearers hard enough to pinch onion-skin tissue with a fairly heavy form on the press; bed bearers to be .918 inch high. When a very heavy form comes along additional sheets are added to the packing, up to a limit for packing of .007 inch above the bearers, and exactly the same number of sheets are placed beneath the entire form.

Process Color Inks

An Ohio pressman requests information about manipulation of process inks with retarders and driers, etc.

Answer.— Presswork is least troublesome when the inks may be used straight from the can without manipulation. The best way is to give the inkmaker proofs of the plates, sample of paper — whether enameled or dull-coated book, litho label, S. and S. C., or whatever it may be — give name of press, pressroom temperature and how soon one ink is to be superimposed on the other. Under ideal conditions the inks are superimposed on preceding ink before it is dry — just set. By the latest method the "wet" inks are superimposed in one operation through the press, either two or four color. In the use of the older inks a "retarder," generally with petrolatum base, is added when a color must stand a while before the next can be superimposed and crystallization is anticipated. When for any reason inks will not set or when it is desired to add drier to last color for quick delivery to the customer, a paste drier should be used. The drying of the inks in normal time is influenced by the constituents of the ink, the paper, the plates, the temperature, the humidity and the composition roller. Experience only can determine your procedure, and the advice of the inkmaker will prove of inestimable value.

To Avoid Streaks Caused by Flaps

A Missouri printer asks how to avoid the streaks caused by flaps and laps in envelopes when printing on them.

Answer.— After making ready to print the form on flat paper, cut out flaps and laps from an envelope and register it on the packing accurately. When properly cut out this envelope, and the one printed on, present four thicknesses of envelope paper at all points to the form, and after a sheet or two of paper are withdrawn from packing the run is made as though printing on flat paper — provided lumps in the gumming or unequal flaps and laps are not encountered. In the latter case baby or dental rubber is placed beneath the drawsheet, or a felt blanket may be used. The latter is better suited to the Colt's type, on which the platen is set back easily.

Lost Register Spoils Two-Color Prints

An Illinois pressman submits prints of two-color job, black over buff. Some of the prints are O. K., others are not, and the correspondent asks if there is anything he can do to stop the variation.

Answer.—The faulty prints are due to lost register. If you will trace the cause of the lost register and remove it your trouble will cease. Two variations of your method of printing black over buff, using the same halftone for both colors, are (1) to print buff tinted with gloss varnish or gloss paste over the black, and (2) to print transparent buff over the black. Only the prints which register will be satisfactory, whichever method is used.

To Prevent Workups

A California stoneman, a "Share-Your-Knowledge" craftsman, writes as follows: "Having read in the November issue a preventive for monotype workups, I pass this little idea along for what it may be worth. Steam packing or an old automobile inner tube cut in strips and placed between type and furniture will take up all poor justification. I much prefer the inner tube, as it is very resilient and better for type or monotype. Steam packing, I have found, works better with linotype, which oftentimes rides up column rules and spacing materials on large pages, and can be given a greater amount of locking pressure."

High School Annuals

A Pennsylvania printer writes: "We have been printing several high school annuals for a number of years — just the ordinary run of work of this type. Now one of the schools requests something a little better than usual and I am planning to have a Molloy cover embossed with name and date. I am somewhat in doubt as to what to use for the body of the book. We have been using dull-coated stock and I thought that No. 1 enameled book in a good weight might be advisable. We have used a two-revolution press on just such work with impression trued up and cylinder packing right, but we have available three Gordon presses — two 10 by 15 and one 12 by 18. The 12 by 18 press would have to be used if we decide on a platen press, because the page size of the book is 8¼ by 11¼, making a sheet 11¼ by 16½ inches. We have jobbers equipped with three rollers but no vibrators, and the larger press has a long fountain. Which press do you think advisable to use? What ink would you suggest for this work? There will be quite a number of halftones of about 133-line screen. Would you advise the use of Noffset in the ink for this class of work?"

Answer.—The cylinder will print these forms better than the platen press will. If the latter is used, it should be fitted with either two vibrators on form rollers or a vibrator on upper two rollers and a trip truck on lower roller. A special platen-press toned halftone ink is indicated, and if the makeready is thorough nothing need be added to the ink. Temperature of pressroom should be at least 70° and the printed sheets should be laid out shingle fashion or dovetailed. You will find the mechanical chalk relief overlay helpful if you have considerable work of this sort. As the cylinder press is better suited to this work you are advised to use it if practicable.

Cards With Four Bled Borders

A California printer writes: "Enclosed you will find a bordered card. I should like to know where to obtain a press to do this work. The cards are bordered after being cut to size and each edge is a guide edge."

Answer.— We are inclined to believe that your information is incorrect if the cards were bordered by printing. While possible, it is not probable, as it would be the most difficult and costly way to print, and nothing would be gained, because cards can be cut exactly one size only on a rotary cutter and just as well after as before printing. Borders are painted with a brush by hand on cards in the way you state "after being cut to size and each edge a guide edge." The most economical way to duplicate such a card in quantity is to cut stock slightly over double size to allow for stripping either by grippers or substitute for grippers, and print first on one end and then on the other end of the card. Then using the same guide edges feed to a form of steel cutting rules (stripping with corks) and four bled borders of uniform width are obtained. Or the borders may be bled on the paper-cutting machine (if it is adjusted to cut square) by cutting from fifty to a hundred cards in a lift and having a few sheets of strawboard above and below each lift under the clamp. While not so accurate as cutting with steel rules on the press, the slight variation on the paper-cutting machine is not discernible. It is possible to print right to the four edges of a card, but stripping would have to be by hand and the press would need to be operated so slowly that this method does not merit consideration. There remains the method of printing one edge at a time; that is easy enough. Or you can print two edges at a time. But why do this when it is easier to print all edges at one operation?

Column Rule Rises

A California printer writes: "Under separate cover I am sending a copy of my paper. On the sixth page you will notice the column rule is up. When I unlocked the form and planed it, it would be all right, but just as soon as I locked the form, the rule came up, in spite of all my precautions. I pasted a narrow strip of paper the whole length of the column rule and also a strip along the sidestick, but nothing I could do had any effect. I had to plane the form about every ten or twelve papers, and even then it did not look as it should. I also put other column rules in that had been all right on other pages, so I do not feel that it was the rule. If you notice, it is between columns in which are ten-point slugs. I have often had this difficulty and it has always occurred between the ten-point slugs. Would you kindly tell me what is wrong?"

Answer.— From the description it is likely that the column rule is bowing from too much pressure against its foot. If you will add more pressure to the foot of each column of slugs on either side of the column rule — making sure these press against the slugs only and not the column rule — the rule will no longer bow and rise.

OLIVER WROUGHTON says: "Quote your best price first and stick to it. If you want to cut prices, do it with your regular customers who believe in you, and not with the shopper who is trying to save money by your mistakes and whose time is not very valuable or whose credit may not be very good."



"In the Days That Wuz"—The Ways of the Tourist
Cartoon by John T. Nolf, Printer-Artist

The Inland Offset Lithographer

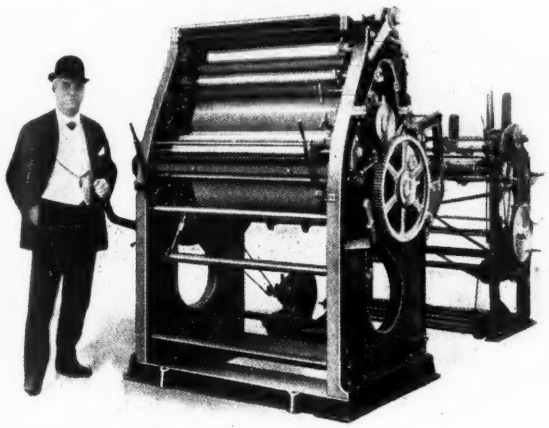
By FRANK O. SULLIVAN

Problems pertaining to Offset Lithography will be discussed under this heading with a view to offering practical assistance, and to the widest possible dissemination of accurate information regarding the offset process.

Photolithography and Offset Lithography

Part XIII.—By FRANK O. SULLIVAN

In the latter part of 1908, Frederick W. Sears, an English lithographer and inventor of the Sears High-Light Process, wrote the following: "On September 4, 1908, at the Derby Hotel, Bury, Lancashire, Ira Washington Rubel, the inventor of the offset lithographic press, passed to the silent land of the great departed. Rubel was a native of Chicago and a university man; he studied for the bar, but, although he became a barrister, Rubel was at heart a mechanic, and his first rotary lithographic offset press was the outcome of his interest in printing and lithography. He applied for patents in the United States, but was unable to obtain them, through some technical bungling. There is no doubt, however, that Rubel was the man who showed the world what the offset machine could do, and although there are several makes of these machines today, Rubel's stands out in front of them all."



Rubel and His Offset Press

It was in the plant of the Potter Printing Press Company, at Plainfield, New Jersey, that Rubel's first press was built. Since that time the Potter company has been absorbed by the Whitlock Printing Press Company, and is now known as the Premier & Potter Printing Press Company. The following is a description of both the single-color and two-color offset presses manufactured by this company. The presses are built in sizes 30 by 42, 34 by 46, 38 by 52, 38 by 58, and 44 by 64 inches:

THE POTTER SINGLE-COLOR PRESS.—The Potter offset press has been on the market since 1906, although up to that time it was known as the Sherbel press. The evolution of the Potter has been very rapid from the start, and presses built prior to 1910 are radically different in design from the presses since that period. The first few years were purely experimental ones, and almost every lot of presses produced differed in some essentials from the previous ones.

The Potter press is essentially a press of extreme simplicity, accessibility and ease of operation, and a most consistent producer. The latest model Potter is equipped with Dexter suction feeder; the sheets entering the press from the feed conveyor are first placed at the front guides, which are of the swinging type, traveling faster than cylinder speed in the same direction of the sheet. This style of guide allows of much quicker operation with greatly decreased vibration, and eliminates the tendency to pick the front edge of the sheet and consequent endangering of register, particularly on a job of many colors, where the sheet must pass through the press several times. The front guides are adjusted from the outside and can be so adjusted without stopping the press.

The timing of the grippers in connection with the lifting of the front guides is such that the grippers have actual hold of the sheet for an instant before the guides commence to swing. This insures the sheet passing through the press in exactly the same position as it lay at the guides. Consequently, if the sheet is coming down to the guides in a proper manner it automatically registers perfectly. The sheet in turn is taken by the delivery grippers around a large delivery cylinder reel, and delivered, printed side up on the board, leaving nearly a full view of the sheet for the pressman's examination directly at the point where he is most likely to stand; that is, in front of the press, where he controls his ink and sees half of both his plate and blanket cylinders.

The impression cylinder grippers operate upon a safety gripper tumbler stud, which is so constructed that if the grippers have been opened by hand for resetting, and the pressman has not replaced them in their proper position before starting the press, no damage can be done when the tumbler strikes the stud, as from this position the tumbler is pressed back into its socket and any possibility of jamming is eliminated.

The fountain is of the same general construction as has been in use in Potter flat-bed presses for fifty years, which has always given universal satisfaction. The ink is taken from the ductor roll to a large distributing drum, and there in turn through the various distributors, including two oscillating pipe rollers of large size, down to the form rollers. The No. 2 size has four form-roller distribution. The No. 3 and all larger sizes have five form-roller distribution. The distribution on

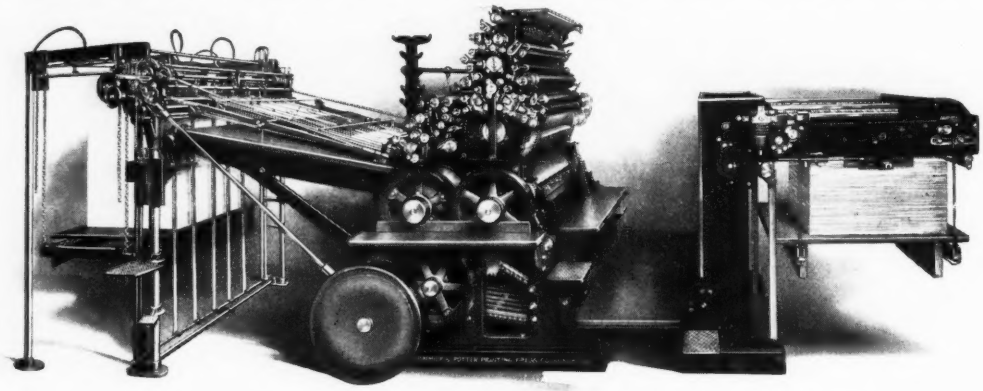
the sizes from No. 3 up was designed originally for producing the highest type of colorwork; the first points of contact carry the raw supply of ink from the fountain through to the first form roller that touches the plate, just prior to the next print. This means that each roller performs a maximum service in the distribution of the ink upon the plate.

All Potter offsets are supplied with an automatic trip, this being actuated through the absence of a sheet coming to the guides. This trips the blanket cylinder away from the plate and impression cylinders, but the blanket cylinder can be restored to printing contact with the plate cylinder when it is desired to roll up the design on the blanket when first starting a job. At the same time that the cylinders are tripped out of printing position the form inking rollers are automatically lifted from the plate, the water rollers remaining in contact with it to prevent the plate from drying and consequently picking up the ink when the form rollers are again lowered. At the same time that the form rollers are lifted from the plate the ink fountain ductor roller is thrown out of contact with the ink fountain roll. This accomplishes two things. First, it eliminates the possible overloading of the ink on the form rollers, which would be as bad as a double rolling on the plate. Second, it allows the fountain roll to remain in motion, thus keeping up the agitation of the ink in the fountain. When the cylinders on the Potter press are tripped the press itself keeps on revolving.

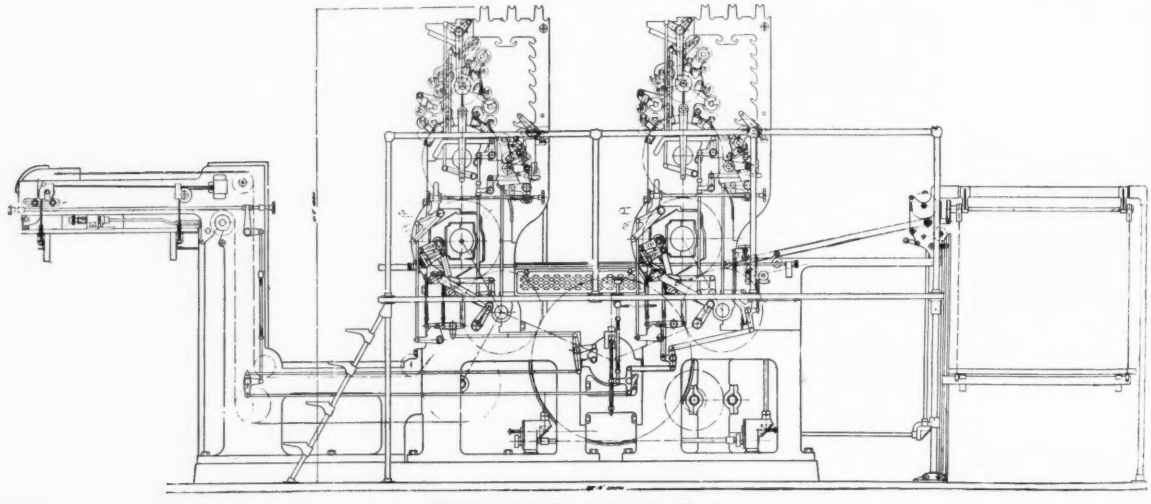
The clamps for holding the zinc plate on the plate cylinder have a spring lip jaw, so that they hold themselves open, ready to receive the plate which, after it is inserted, is held securely by the tightening of two short bolts. This is true of either end of the plate, the clamping device being the same. Tension on the plate is then obtained by a large bolt running through the middle of the clamp, the clamp being run up on the bolt, giving the necessary tension.

The blanket is held between two steel bars, in which are a series of bolts, two of these being long enough to use as retaining bolts when this bar is slipped into a rotating reel rod seated in the cylinder. This means that the blanket can be attached very quickly, an additional blanket can be in readiness already clamped between its holding bars, and by simply loosening the two retaining bolts the old blanket can be lifted out and the new one put in.

The water is supplied from a water fountain, in which runs a brass fountain roll. It is necessary for this roll to be made of this material to withstand the action of the acids which are used in the water to help keep the plate clean. This water is carried from the fountain roll by a ductor, the operation of which is actuated by a cam and roll, allowing the ductor to dwell a longer time on the fountain roll, as in the ink fountain. The water is then transferred to the vibrating brass roller, which in turn applies it to the dampening rolls. The cam is graduated so the water is controlled to any degree in starting up and running a job. Instead of cutting down the water and having to regulate it all over again, the operator is enabled to throw a lever, which disengages a worm on the end of the fountain roll. This means that the water fountain roll remains



Premier-Potter One-Color Offset Press



Premier-Potter Two-Color Offset Press

stationary until the surplus water is eliminated, when the worm can be thrown in motion and the water again supplied.

THE POTTER TWO-COLOR PRESS.—The water motion is arranged to duct once to every impression. The water fountain roller is driven by an independent constant-speed motor through a gear box giving gear ratio of one, two and four impressions, respectively.

The water circulates from a dual ten-gallon tank through the water fountain of each unit, thence from an overflow back through the main supply tank. During this operation it is filtered and again returned to the water fountains, thus a constant circulation of the water is maintained at a specific gravity even in an oversaturated solution.

The press has four sets of cylinder grippers; one on the first impression cylinder; two on the transfer cylinder, and one on the second impression cylinder. All the grippers are cam-actuated except the set on the first impression cylinder, which is operated on a special tumbler cam. Therefore, in changing for thickness of stock it is necessary to change only the first set of impression cylinder grippers, as the cam actuated by the remaining grippers is self-compensating for the varying thicknesses in stock.

The press is supplied with three complete sets of trips co-acting with one another but independent in their functions. The printing function of the press is at all times in control of the automatic trip at the front guides governed by the presence and non-presence of the sheet to be printed. This trip also controls the gripping and forwarding of the sheet from the automatic feeder, as the misplaced sheet causing the press to trip will also trip the first cylinder gripper mechanism and hold the misplaced sheet in position on the feeder conveying-tapes as well as stop the succeeding sheet from being forwarded by the feeder onto the conveying tapes until the first sheet has been properly positioned for printing operation.

The trip of the two printing units is sequential, the trip of the second unit occurring approximately two impressions later than the trip of the first unit, so that any sheet printed by the first unit will have the second color printed on it even though the first unit may have tripped before the second color was deposited on the preceding sheet.

It is also provided with an emergency trip operating from four different stations about the machine: one at the extreme outer end of the delivery, one at the platform between the press and delivery, one at the fountain platform central between the two printing units, and the fourth at the feeder end of the press. The emergency trip acts on both units simultaneously and trips everything irrespective of the functioning of the automatic trip. In addition to this trip, each unit is provided with an independent hand trip control, by which either unit may be made to print or trip, irrespective of the other, by which the color on each unit may easily be checked.

The press is equipped with a conveying or transfer cylinder forty-one inches in diameter, which allows the inked impression of the first unit to oxidize before receiving the second impression.

As will be noted, the design of the Potter two-color has been worked out on the unit basis, each color mechanism being identical with the other. This design is very simple, and affords the operator ample space about the machine for attaching plates, watching color and all other functions, all of which combine to make for production in the greatest quantity and of the highest quality at the least possible productive cost.

The Fundamentals of Offset Lithography

By A. R. CARNIE

Vice-President, New York Group Litho Company, Incorporated

IT has been said that the product of the offset press is neither printing nor lithography, but a method of depositing ink on paper from a rubber blanket, which has picked its impression from a plate. In view of the fact that this method of depositing ink on the paper is growing so rapidly, it might be well if we examine the statement closely and see if we can not positively determine who its parents are — who developed it, whether it is lithography or not. As the writer sees it, there are three main divisions of printing today, namely, intaglio, planograph, relief or type printing, each division with its various off-shoots. All methods that use the bottom of engraving, such as steel plate, rotagravure, etc., belong to the intaglio family, including the great calico and silk printing industry. The method that uses etched or engraved lines for holding the ink, and wiping off the surface, is intaglio.

Planograph means that both the printing image and the surface on which the image is made are on the same plane; neither etched high nor etched in, as intaglio. Lithography belongs to this division, as does the old gelatin process, and what is known as Aquatone.

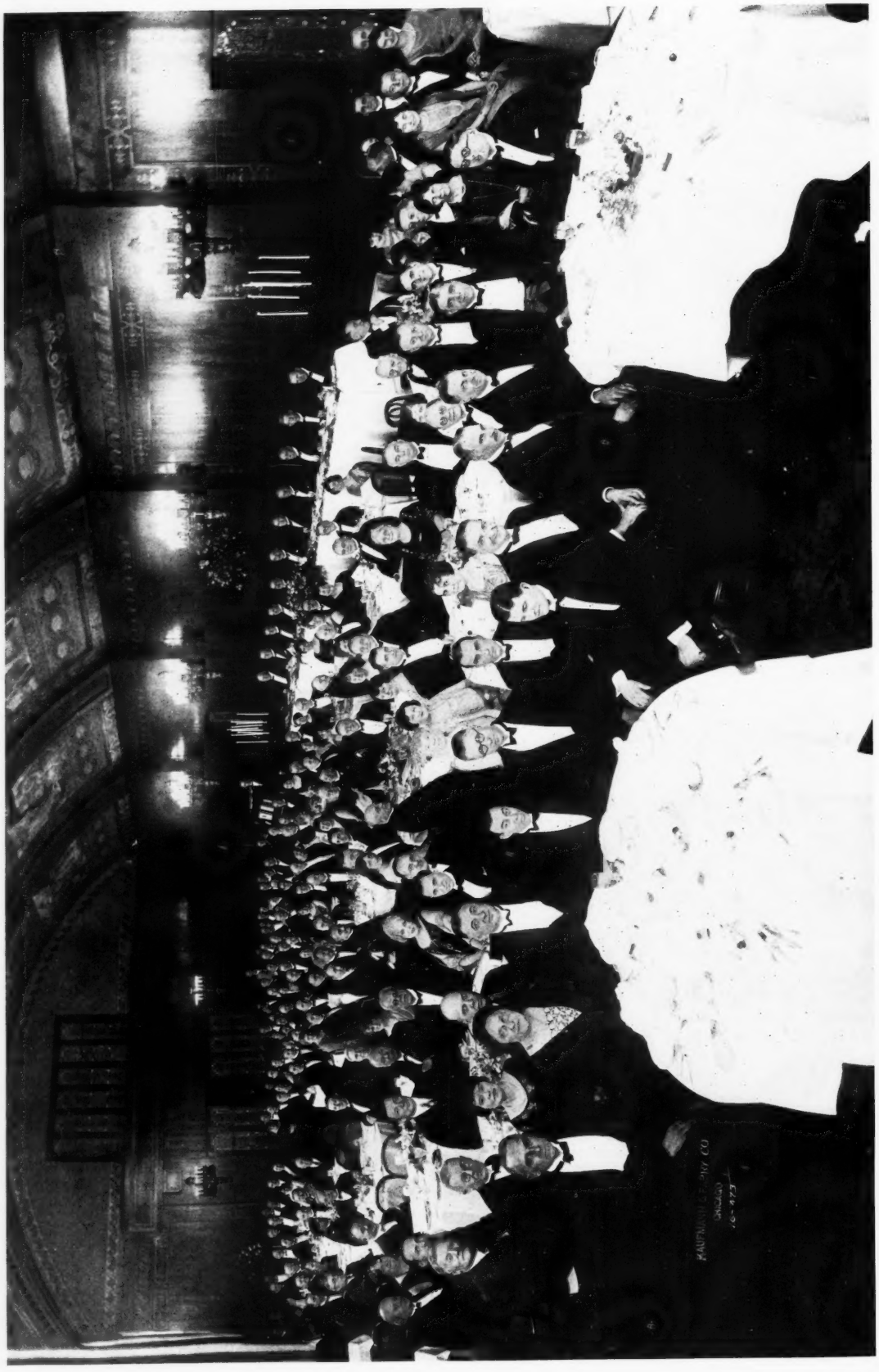
Relief or type printing is the third and greatest as to mass of production, and the best known to all. Here our image is raised, and the clear spaces etched out, just the opposite of intaglio. Different kinds of metal are used — not to forget linoleum, which is used for certain effects, and wood for block posters.

I believe you will find that any process of printing takes its character or name from the nature of the surface from which the impression is taken, and that the name of the press means nothing; as, for instance, if a regular type form were used on an offset press, you could then call it offset printing, but if you take a regular lithographic plate or form, and put it on an offset press, it is then offset lithography.

At this particular hour in the development of offset, it is wrong to call it anything else but pure lithography. Do not let us forget that a plate used on an offset press could be removed and strapped on a direct rotary press, and we could print. Also the same plate could be removed from the rotary press and stretched across the bed of an old-fashioned stone press and we could also print. Of course, you understand the offset plate would print the reverse on both the rotary and stone presses, and there certainly would be a marked contrast as to quality of impression, but in the writer's opinion it is this test that brands the offset method as pure lithography.

We can distinguish these three methods of lithography by perhaps calling them rotary lithography, stone lithography and offset lithography, but they are all lithography.

You might ask why I go to the trouble to prove that a statement such as opened this article is misleading and, in a strict sense, untrue. I do so for this reason: We are finding that many printers are installing offset presses, and if the statement recorded above is accepted by them there is bound to be a rude awakening when they begin operating. The offset press is the development of the lithographing industry. They have gone through that trying experimental stage, but as they



The Guests Who Met in the Florentine Room of the Congress Hotel, Chicago, on January 14, to Pay Tribute to Joseph Deutsch on His Successful Termination of the Endowment Fund Campaign of the Lithographic Technical Foundation

have gone through with it they have accumulated a knowledge of the process that can not be bought — a knowledge that will be lacking in any other industry that contemplates taking up this method of printing. If they accept and believe this statement, they naturally would think that if it is properly a printing process, and as they are printers, it will be a simple thing to master the process. As a matter of fact, it is not a simple process, and it is not going to be the simple thing they expect, to change over from the method with which they are now familiar to lithography. Nor is it reasonable to expect that a new industry can be learned quickly.

There is being created in the lithographing industry today a situation almost intolerable. For every offset press manufactured, sold and installed there is created a demand for man power which we are finding it very difficult to fill. For every offset press put into operation there is, besides the pressman, a demand for photographers, lithographic artists, platemakers and transferrers. As the situation stands today, men are being enticed away from one plant and put to work in another, generally at a higher wage, and this is bad for a man, not only because it creates in him a false value of his services, but helps to foster the unrest we see so much around us; we all know the value of an unbroken organization, an organization which has become familiar with the peculiarities of each factory.

The offset lithographic process is capable of turning out the finest colorwork possible, but why do we see so much of what the writer can term as nothing else but rotten work? Every color-printing method depends on the skill of the human element, and with all the fast, high-speed and efficient presses now obtainable we have never been able to get far away from this human side of the question. It is the lack or shortage of skilled men that accounts largely for the rotten work, and there is very grave danger that the buyer of offset lithography will become discouraged, unless we can catch up with the needed man power.

The various undertakings of the lithographic industry, as, for instance, the Lithographic Technical Foundation, which is now under way, will conduct classes in offset presswork, etc.; they have all been organized with the purpose of making up this shortage and are of great help, but it takes time to make good men. We can not expect a great deal from them for some time to come.

The rapid growth of offset lithographic work has also brought to the surface several questions of economics, some of which pertain to the platemaking end of the business, which have fallen to the lot of the New York Group Litho Company to work out. In future articles I shall mention some of them and how they are being solved.

Joseph Deutsch Fittingly Honored

By Frank O. Sullivan

"WE are gathered here to do him honor — Dear Old Joe," sang the guests at the dinner given in honor of Joseph Deutsch in the Florentine Room of the Congress Hotel, Chicago, on the evening of January 14 last. This signal honor given to a fellow member of the lithographing industry, in earnestness and sincerity, was without parallel in the memory of the two hundred guests present. It was something unique—something enduring — to commemorate the culmination of the task, given to Joseph Deutsch as chairman of the Endowment Fund Committee of the Lithographic Technical Foundation, in raising a fund of $750,000 for "carrying on" the great educational movement that is going to mean so much to the entire lithographing industry.



Joseph Deutsch

Alfred B. Rode, chairman of the banquet committee and first president of the Lithographic Technical Foundation, Incorporated, in whose practical, far-seeing mind the dream of this foundation originated, paid an earnest, touching tribute to the whole-hearted, self-sacrificing, time-consuming and business-displacing efforts of Joseph Deutsch in raising the present amount of the fund. It was an effort that required more than nine months of his time in constant travel, attending dinners of lithographers and members of the allied industries in eighteen different cities; presenting to them the aims and objects of the foundation and soliciting their coöperation in the contribution of funds for this work.

Mr. Rode could have selected no better person for toastmaster than Charles P. Schmid, of New York city. He was a happy combination of wit and tenderness, his humor contagious, and his earnest remarks always appropriate.

Each contributor to the fund of the Lithographic Technical Foundation had been asked to write a letter commemorating the work of Joseph Deutsch, in raising the necessary funds to fulfil the promises of the founders of the foundation. These letters were sent flat to Mr. Rode and mounted in a handsome book, together with a set of engrossed resolutions prepared by the officers and directors of the foundation. This book and a Joseph Deutsch scholarship to the Lithographic Technical Foundation were presented to the honor guest of the evening — Joe Deutsch — by Alfred B. Rode in so sincere a manner that not only the speaker, but also the recipient and guests, were "visibly affected." The reply of Joseph Deutsch was as follows:

I am certain that you and my good friends, some of my dearest and closest ones, in this assemblage, will not expect me to say all that is in my heart on this occasion. While this dinner and greeting are not unexpected—I having been made aware of it several weeks ago—to be surprised, greeted and acclaimed in the

way you have tonight is unexpected. I could not possibly accept this wonderful tribute and expression of your high regard and esteem, far beyond anything I deserve or feel that I am worthy of, without attempting at least to express my heartfelt appreciation. I am deeply touched by the generous expressions and messages of tonight, far beyond anything I have ever dreamed would come to me and far beyond anything I am entitled to. I hope my hat will fit me when I leave for home.

This is the red letter day in my life, one I shall never forget. It is the happiest day, with one exception thirty-four years ago, and as my dear wife and myself are one, I should have included her in all of the above.

Indeed, we most heartily thank you one and all, and I grasp this opportunity to express my appreciation and heartiest thanks to all those who have so nobly assisted me in the conduct of the campaign, regardless of personal discomforts or business considerations.

I thank the Board of Directors of the foundation for the honor conferred in selecting me as national chairman of so important a committee, and for its many and continued evidences of confidence and support during the campaign; incidentally, for this sumptuous repast, wonderful night and splendid tangible evidence of its regard and appreciation, and in this connection it is but proper that I express my thanks and appreciation to Mr. Macoy, chairman, and Messrs. Krohmer, Meyercord, Stiefel, and others, of the Chicago arrangement committee of this night's gathering, being fully cognizant, through personal experience, of their arduous labors.

Then again, I wish to thank you all, my dear friends, for your attendance here, subordinating all personal interests and regardless of time or distance, gathering here to do me honor and to add to my happiness.

I have only one regret, that I miss the faces of many dear friends unable to be with us, for good and sufficient reasons, particularly the absence of certain men who traveled, spoke and worked with me so unremittingly and unselfishly and who contributed so largely to the success of the campaign: Dean Schneider, Percy Oviatt, Verne Mitchell, Maurice Saunders, Mr. Broadston, Mr. Bernhardt, Mr. Burgess, Mr. Tyler, and others of the various local committees, all my good friends and supporters in this campaign.

I wish to thank all the members of the Endowment Fund Committee and of the local committees, and particularly some outstanding figures of national prominence, who not only contributed liberally in money but of their time and energy, irrespective of everything else. I refer to Mr. Forbes in Boston, Mr. Omwake in Cincinnati, Mr. Mitchell in Cleveland, Mr. Johnson in Chicago, Mr. Kortlander in Los Angeles, Mr. Traung in San Francisco, Mr. Treis, Jr., in Milwaukee, Mr. Winger in New York, Mr. Clothier in Philadelphia, Mr. Stubbs in Detroit, Mr. Rohr in Rochester, Mr. Woodward in St. Louis, and others.

I must not forget to express my deep obligation to Mr. Rode, Mr. Latham, Mr. Broadston, Mr. Bernhardt, Dean Schneider, Mr. Mitchell, Mr. Frost, Mr. Macoy, Mr. Tyler, and the other gentlemen who made addresses during the campaign; also for invaluable assistance, advice and other services rendered by Mr. Knapp, Mr. Frazier, Mr. Heywood, Mr. Schmid, Mr. Ford, Mr. Merten, Mr. Calvert, Mr. Warner, and others.

I wish to express my gratitude, and on behalf of the entire committee, to the press for the liberal space granted us to disseminate plans, purposes and possibilities of the foundation and the progress of the campaign, particularly the editors of the technical press: Mr. Warren Browne, of the *National Lithographer;* Mr. Hillman, of THE INLAND PRINTER; Mr. McCain, of *Printing* and *The Offset Printer;* Mr. Kelley, of *Signs of the Times;* and others, as well as the daily press of the various cities in which meetings were held.

I wish to thank each and every contributor to the endowment fund personally and on behalf of the committee and of the Board of Directors, embracing every lithographer on the list, about four hundred in number, the ladies — God bless them — paper and ink manufacturers and dealers, and those of every allied industry who contributed the total sum to date of $733,170. I confidently expect this will be increased to the present objective in this campaign, $750,000, within a very short time.

I wish to pay tribute to the herculean efforts of our field secretary, Robert Tyler, my constant companion and adviser. No hardship or service in our travels from city to city, from coast to coast, was too great for him. He was at all times a cheerful and willing worker day and night, of splendid, pleasing personality, making friends everywhere, not alone for the foundation but for the lithographic business in general, relieving me of much detail and of a large volume of correspondence, and incidentally obtaining many thousands of dollars of subscriptions entirely independent of my own personal efforts or those of the committees, both from cities in which meetings were held and in others throughout the entire country. I deeply regret that Mr. Tyler can not be here tonight, as I wished him to hear the tribute I desire to pay to his efforts in our behalf. This campaign has established warm friendships between Mr. and Mrs. Tyler and my good wife and myself, which I hope will remain unbroken through life.

There is one man present, whose name has been mentioned only in sequence with others, the man who conceived the idea of establishing a foundation of this character for research and training in the lithographic industry, at the White Sulphur Springs convention in May, 1923. I refer to Alfred B. Rode, originally chairman of the committee to formulate plans, incorporate, preliminary to forming a permanent organization. With considerable difficulty he was persuaded to become its first president, which office he now holds and which I hope he will continue to hold for many years. This dinner tonight should have been given in his honor. The work I have done as compared with the labors and results achieved by Mr. Rode is infinitesimal. No one has more intimate knowledge of the tremendous responsibility he assumed in the interests of our industry, or of the greater responsibility that rests upon him for the successful culmination of all the plans of the foundation.

The name "Foundation" and the foundation I have in mind are synonymous. I have but laid a necessary foundation on which must rest the future of the industry. The structure must rise step by step until we have within our grasp all that we aspire to and have so confidently promised the subscribers to this cornerstone.

The responsibility, as I have stated, resting upon Mr. Rode and the Board of Directors, is indeed great. I have assumed moral obligations in my promises and expressions of confidence which must be fulfilled. Your expectations, my pledges, must be met. The maturity date is not tomorrow, next week, next year, but there is already an urgent appeal for tangible assurances of the ultimate fulfilment of our purposes. Since the proposal was first made to me at the Lotus Club in New York last March, the pledges have been free-will subscriptions; there has been no pressure, particularly to our friends in the allied trades. What they have done was done because they believed that the foundation program holds benefits for all.

The industry is closer together under the banner of the foundation than it has ever been before. I believe this coöperative movement heralds the coming of a day in the not-distant future of better understanding, higher ideals in our industry and enduring loyalty to those ideals.

We are not building for ourselves alone. True, we shall reap largely of benefits before we hand our business over to our successors; but more than that, we shall have the comforting consciousness of having elevated our beloved industry for future generations. And they, inspired by our example, will perpetuate the spirit of progressiveness which we have initiated so successfully.

When the time comes that I can retire from active daily direction of my business, I shall count it the best effort of a busy and happy life to have had part and a measure of leadership in this movement. I would rather be known as chairman of the Endowment Fund Campaign Committee than by a designation indicating success in business. There are and will be many — all of you, I hope, and those who follow you — who will be successful in business; but we, you and I, who have had part in this great forward step, will have a glory that age will not diminish, that time can not tarnish.

We have blazed a trail for industry. The successful operation of the foundation program will be an example to other groups eager to eliminate troubles which beset them, yet who lack the courage to back their earnest desire with money to support a program that must be in part idealistic — a united effort for a common good.

I have something priceless in my heart, something that will live with me the rest of my life. My greatest reward will come, not from the plaudits of others, but from the consciousness of having performed some service to the great industry with which I am identified and in which so many years of my life have been spent.

I pray to retain and deserve the friendship of every one of you over and over again. I thank you, and on behalf of my wife also, for all your kindness to us. God bless you all!

In the absence of Dean Herman Schneider, of the University of Cincinnati, the speech that he would have made to the assembled guests was read by Toastmaster Schmid. The other speakers of the evening were William R. Dawes and Col. William Nelson Pelouze. The latter outlined the aims and purposes of the Association of Arts and Industry, of which he is the president.

A very delightful part of the evening was furnished by Miss Norma Gregg, a California singer, who wrote the words of the song "Dear Old Joe," which the guests sang to the tune of "Old Black Joe," and which we take pleasure in reproducing:

Long are the days since first we all have met,
But there is one we never shall forget.
He is a man that everybody knows,
They're gathered here to do him honor — Dear Old Joe.

CHORUS

We're for you — we're for you,
And wherever you may go
You'll hear our friendly voices calling
Dear Old Joe.

We all are gathered here from far and wide.
Friendship's a thing that can not be denied.
There is one friend all lithographers know,
For there is not another like him — Dear Old Joe.

CHORUS

We're for you — we're for you,
And we all want you to know
It is our boast to drink a toast
To Dear Old Joe.

Carnie Will Write on Offset

IT is with much pleasure that I am making the announcement that A. R. Carnie, vice-president and general manager of the New York Group Litho Company, Incorporated, will be a regular contributor to this department, commencing with the present issue. Mentally and practically A. R. Carnie is eminently equipped to discuss some of the problems that now confront both the photolithographer and the offset lithographer in their work.



A. R. Carnie

Twenty-six years ago Mr. Carnie began his career in the graphic arts field as a helper on a press in the plant of the McClure Publishing Company. For two years he stuck at this, then he took up photography as related to the photoengraving business, and for the next eleven years we find him studying and working, principally as a photographer, in photoengraving establishments. Thirteen years ago he turned his attention to the fast-growing field of offset lithography, believing that here was an opportunity for study and advancement in a new industry. His connection, for thirteen years, with the United States Printing & Lithograph Company, Brooklyn, and the Atlantic Litho & Printing Company, New York city, is a record of steady progress as a practical worker and student.

When the New York Group Litho Company, Incorporated, was organized, the promoters looked for a man who, in their judgment, would meet the qualifications necessary to conduct a photo-litho establishment that would be of lasting benefit to the craft. It is with this character of work and the problems that confront the photolithographer that A. R. Carnie will principally dwell in the coming articles. Our readers will find them well worth careful reading.

Lithographic Topics

By "Sully"

"WE TAKE PLEASURE in sending you a novel desk calendar for 1926, which we publish. You will find this different from the average run of desk pads." It is different and is one of the handiest desk calendars I have seen. It not only contains a sheet for every day of the year, with plenty of space for making memoranda, but each sheet also shows any future date up to six months ahead. There are other features of equal importance in this desk pad which will make it come in mighty handy during this year. I take this opportunity of thanking Joseph Deutsch, president of the Edwards & Deutsch Lithographing Company, the sender.

IT HAS BEEN INTERESTING TO READ Louis Flader's editorials in the *Photoengravers Bulletin* on the plans that have been outlined by the Lithographic Technical Foundation, Incorporated, and what is going to be done with the $725,000 that has been raised by the lithographing industry. I am heartily in accord with what he writes, with one exception: I do not think that the plan outlined should have "an ominous sound to the ear of the thinking photoengraver." On the contrary, it seems to me that the photoengraver is the logical one to get into the offset lithographing industry. He has all the necessary implements to go ahead, with the possible exception of an offset proving press. Some of the best photolithographers in that field today were trained photoengravers before they turned their attention to this new industry. Two notable examples are A. C. Austin and A. R. Carnie, both authorities now in photolithography. Three recent additions to the offset field are concerns that operate photoengraving plants: The Zeese-Wilkinson Company, Edward Stern & Co., and Jahn & Ollier Company. Offset lithography is not going to kill either photoengraving or letterpress printing; yet the progress it has made since 1906 is worthy of some consideration.

SOME WEEKS AGO David McIntyre, supervisor of printing for the Prudential Insurance Company, invited me to Newark to see a new two-color offset press that had just been installed in the company's printing and lithographing plant. The press is one of the products of Albert & Co., Germany, one of whose one-color presses has been on exhibition in the plant of Robert Reiner, Incorporated, Weehawken, New Jersey, for several months past. This new two-color press in the Prudential plant will print two colors on one side of the sheet of paper, or one color each side, with one operation through the press. It is compactly built and is equipped with an automatic feed and pile delivery, similar to the one-color press. As the erectors had just about completed the installation at the time of my visit I had no opportunity to see the press in actual running order. Mr. McIntyre has promised me some views of the plant, including this press, and it will be a pleasure to show our readers the complete plant the Prudential Insurance Company has for turning out its immense volume of work.

It will not be amiss at this time to mention another importation of Robert Reiner, Incorporated, in the shape of an offset multigraphing press. This press will take a sheet of letterhead and will lithograph as fast as the sheets can be fed into it. The method of preparing the plates for this press is a marvel. A thin sheet of zinc is placed on an ordinary typewriter, upon which is typed a regular letter; the signature is added with a tusche or crayon pencil; or an artist can add sketches or a design of any character wished. The plate is then made ready for the press in the usual way, placed on the plate cylinder, offset on the rubber blanket cylinder and from there to the paper. The press is small and compact, is moderately priced and can be attached, for power, to the electric light socket. The work is very well done.

Aim and Purpose of the New Typographic Library

By S. H. Horgan

THE last issue of The Inland Printer contained a news item about the formal opening of the new typographical library and museum of the American Type Founders Company at Jersey City, to which the members of the American Institute of Graphic Arts were invited as honor guests. At this opening, Henry Lewis Bullen, the librarian, stated quite fully the aims and purposes of the library and told how the almost priceless books had been gathered. As the news item had to be prepared when the last form of The Inland Printer was going to press, it necessarily had to be condensed to a few paragraphs, thus only giving a synopsis of Mr. Bullen's address. The following, therefore, gives a broader view of what the American Type Founders Company has had in mind with this colossal undertaking. Said Mr. Bullen:



Reception room of the new hall of the Typographic Library and Museum of the American Type Founders Company.

The purpose of the library is entirely educational and inspirational. It is not intended to be a museum of antique things to amuse the curious. Mr. Nelson has pronounced views on this phase of the library's activities. For this reason he does not like the word "museum" in our title, thinking it may give a wrong impression. That word would have been expunged if I were not able to cite the Metropolitan Museum of Art in extenuation. As each purchase is made the value of it is canvassed: Will it add to the knowledge of the history of printing and allied arts? Will it serve as a model of art and craftsmanship to students of typography? Will it tend to memorialize or honor predecessors in our profession or printers now living who have advanced the art in any manner? Will it enhance the appreciation by the general public of printing as an art and influence? Our purposes are practical.

There are four libraries relating to printing that compare with ours: The Blades' Library in the St. Bride Foundation, London, collected by a master printer who was an eminent authority on printing. It is a most interesting collection, strong on the technical side, but on the art side it has nothing — no rare masterpieces, either ancient or modern. In Leipsic there is the Germany Museum of the Book and Types. That library has a fine collection of early masterpieces, mostly German; some of them we may never have in Jersey City, a Gutenberg Bible, for instance; but it is by no means as complete as ours in the literary, historical or technical departments, and we have more masterpieces, especially those of French and Italian origin. In Mainz there is the library and museum of the Gutenberg Association, not extensive, but growing. It has some priceless items relating to Gutenberg and the early printers of Mainz, but its library is very limited. It should be and will be more extensive in the near future.

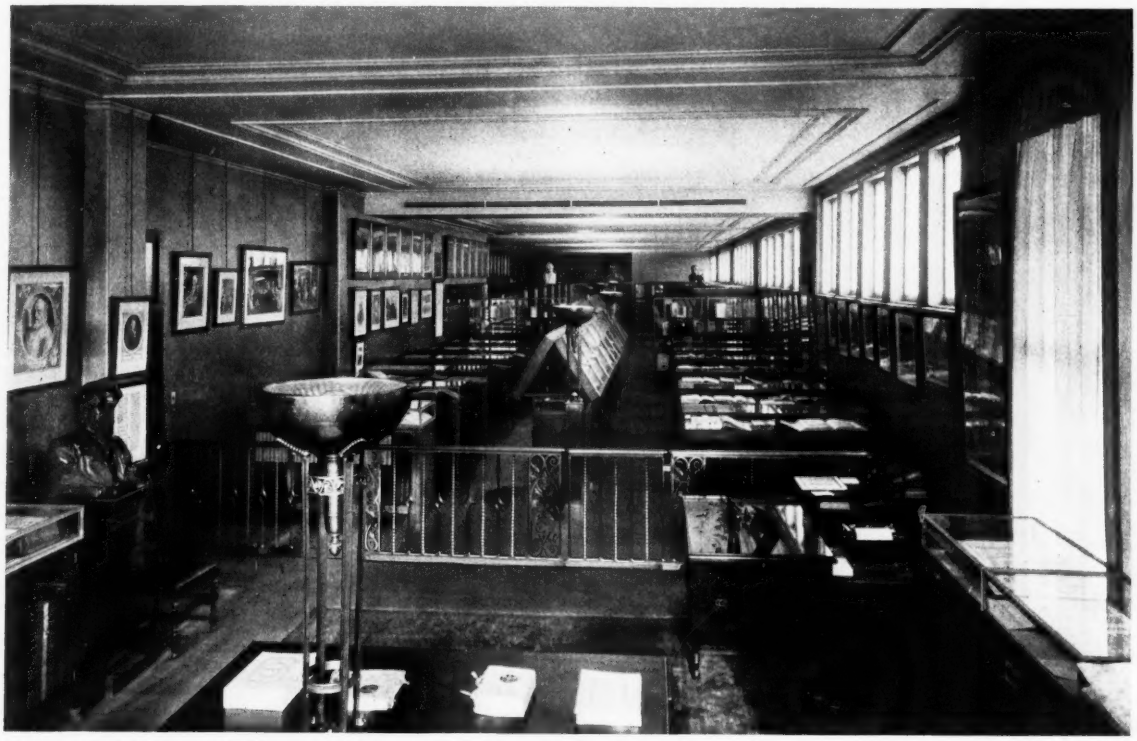
In Chicago the Newberry Library has a department devoted to typographical literature and masterpieces of printing of all periods, supported by the interest on a bequest of $250,000 made to Newberry Library by a Chicago printer, and known as the Wing Foundation. It is proceeding on the same lines as our library and is a great asset for the printing fraternity of Chicago and the West. I venture the opinion that our library, more than any other, has been and is being built up more specially than any of the foregoing from the printers' viewpoint.

We also have the library of the Grolier Club, New York, which is primarily a book lovers' library and, in addition to its numerous rarities of early printing, covers the art side of typography and illustration admirably. In the Widener Library of Harvard University, the Congressional Library in Washington and the Annmary Brown Library in Providence, the collections are chiefly of examples of early fine printing, and very notable collections they are. The United States, we see, is well provided with libraries specially interesting to printers and others engaged in the printing arts; but their contents do not by any means exhaust the American collections of monuments to our arts; I could also mention a dozen others. Nevertheless we think our library, more than any other, is entitled to be called the professional printers' library.

In my travels in search of fine books I did not fail to look for the printers of the present day who are advancing the printing and allied arts in Europe. It was my first visit to Europe since 1892. It was about 1895 that the renaissance of good printing in this country began. Our appreciation of the printed works of William Morris, which was ever and is now much keener among us than among his fellow countrymen, was the beginning of our typographic salvation. At the present time we in America have nothing to learn from British typography. We have bettered the instruction of Morris and Emery Walker and their immediate emulators. The last of the notable group of dilettante printers who emulated Morris's example by issuing limited edition books is C. H. St. John Hornby, the Ashendene Press, a wealthy amateur, who issues a book a year, mainly distinguished by what may well be called excellent typographic "brickwork," requiring no genius whatever. It is the formula of the Doves Press and others not so good. "Good" is a term that describes and at the same time limits our appreciation of the conservatively plain uninspired pages of the Oxford and Cambridge University presses, the Shakespeare Head Press of Stratford-on-Avon, Spottiswoode-Ballantyne Company of London, and two or three others. There is but one eminent printer in Great Britain at the present time, George W. Jones of London, whose work is mainly high-grade commercial, but who has the knowledge and the spirit to surpass any of his countrymen in the arts of the book. Thus it happens that the British section of our exhibition is so meager.

The renaissance of fine printing in Germany, Austria and France began, as with us, about 1895. It began in Italy later. From the printers in all these countries we have much to learn, especially in

the uses of color and in decorative designs in color. Our technique is equal to the best in Europe, but we are less advanced in art and display, and have less genius in design, especially in original design. It is true, I think you will agree, that our typographical designers are followers of certain classic models or fashions. At present they excel in reproducing the spirit of that most admirable period in the history of typographic art — the sixteenth-century French, with something added of Jenson and of Ratdolt's Venetian decorative style. It is very good, charming, distinguished and harmonious with our old-style types, but still imitative. In straight type composition we are not excelled, but our printing, book and commercial, taken as a whole, as done by our better printers, can be improved by studying and following the better European printers. These being my opinions, with the sanction of Mr. Nelson and with the courteous assistance of such eminent typographers as Raffaello Bertieri of Milan, Ernst Carl Poeschel of Leipsic, Helleu & Sergent of Paris, Gilhofer & Ranschberg of Vienna, and George W. Jones of London, I formed a comprehensive collection of the best printing, book and commercial, to be found in Europe, believing that such an exhibition would stimulate the progress of the graphic arts in our country. This is the exhibition we now put before you. In selecting it my desire was to get such examples that in whole or in part would be novel and good, and such as might after study better our own work.



The new hall of the Typographic Library and Museum as it appeared on the occasion of the formal opening, December 8, 1925, when a special exhibition of Current European Fine Printing was displayed. The new hall is 25 feet wide by 160 feet long. It has 2,520 lineal feet of shelving for books. It is dust-proof, all windows being sealed, air and circulation of air and regulation of temperature being obtained by an air cleansing and heating system, controlled by a thermostat, creating the best possible conditions for preservation of the books and other treasures. Lighting is indirect from concealed lamps. There will be twenty-four stained glass windows, each a memorial to a famous printer, with his printer mark; a mural painting 80 by 55 inches, allegorical of Typography, appears on the rear wall. In a series of frames at the entrance of each alcove there are hundreds of rare prints, all of special interest to printers.

Europe excels us in illustration and in colorwork, therefore the exhibition is strongest in illustrated and color printing. This gives it a brilliancy unusual in exhibitions of printing. Europe converted me to the use of color. Color gives commercial printing better advertising value. Color makes books more attractive. When I ask why we don't use more color in our printing of all sorts, the answer is, invariably, our people won't pay for it. Yet this, the richest country in the world, can afford the best! Countries that are now in great financial straits buy color printing of the highest artistic merit and attractiveness, and all the fine printers of Europe are flourishing. In their distress, these countries do not neglect the arts. Witness the splendid Exposition of the Decorative Arts recently held in Paris. The real answer to my question is, I think, that we have no color printing to offer other than very good three or four color processwork, in which process we have advanced little, if any, in a quarter of a century. On this point you will form your own conclusions after a critical study of our exhibits, covering several processes of color engraving, including marvelous examples in many colors printed from wood engravings.

European printers are better educated in the graphic arts than we are. After visiting the great schools of the graphic arts in Paris, Turin, Milan, Bologna, Vienna and Leipsic, I had no difficulty in perceiving the sources of Europe's surprising advances in those arts. We have nothing approaching these academies in this country. Europe has scores of other schools of printing on a par with our own. Those I have named are high schools or academies, all having government support. The faculties of these academies are composed of men of authority in their respective fields. Their eminence as teachers and researchers and leaders is recognized by the printers generally in each country. The graduates of these academies are master craftsmen and they are sought after by the better printing establishments as eagerly as the graduates of our own great technical schools are sought after by our great manufacturing concerns. If we would keep step with Europe in the graphic arts we must have similar academies.

The opening exhibition was full of brilliant color effects. In our opinion, it is the most instructive exhibition of printing that has ever been shown to American printers. In color printing and novel decorative designs in colors we are far behind Europe. We need stimulating in this direction; this exhibition affords the stimulus. Here we have the best work of the printers of Europe, almost every item selected in the belief that it will convey a lesson valuable to progressive American printers. It is an extensive collection, occupying forty-six showcases, each 30 by 36 inches, and twelve showcases, 30 by 72 inches, with much material displayed on the walls.

Here we have the proof that there has been a great advance in the graphic arts in Europe since the War. The French and

German commercial printing shown is inspired by genius, especially certain catalogues of jewelry, optical goods and machinery done in colors. France, among Europeans, excels in colorwork, color process engraving and boldness of design. The average quality of printing in France is much below ours, but in this exhibition everything but the best of French effort is excluded, and the effect is sparkling. Among the exhibitors Mr. Bullen called attention to the names of Schmied, Pichon, Pelletan, Draeger Freres, Pierre Frazier and Frazier-Soye, all internationally famous as masters of the graphic arts.

Italy, he says, has many printers of the first rank. The most beautiful book shown is "La Vita Nuova di Dante Alighieri," printed and published by the Instituto Italiano d'Art Grafiche of Bergamo. Other printers represented are Bertieri & Vanzetti, Ricordi & Co., Alfieri & Lacroix, Bestetti & Tumminelli, and the schools of the graphic arts in Milan, Turin and Bologna. Italian printers have developed a style of their own, better in typography than that of the French, and if not so brilliant in color effects, yet sparkling beyond that to which we are accustomed. Italy excels in great volumes, finely printed, illustrating its unequaled art treasures. A two-volume work by Bertieri, "The Economic Resources of Italy," exemplifies how a printer possessing genius may make a statistical business document a striking work of typographic and illustrative art, yet dignified to a degree. We can't imagine an American printer handling this book in Bertieri's way, or with equal effectiveness. It was a joy to be shown through the exhibition by Mr. Bullen. His enthusiasm bubbles from him as he points out the beautiful in the books. He says:

In point of style and accomplishment Germany and Austria may be considered as one. Here we have surprising variety, ranging from the extremely lovely-delicate to the exceptionally forceful. There are more printers of the first-class in Germany and Austria than among us or in France or Italy. Their exhibits indicate that today the Teutonic printers lead the world. German typefounders have succeeded in making the fraktur types attractive and colorful. The German commercial printing shown here is second to none. Among the exhibitors we note the names of Poeschel & Trepte, Seeman, Officina Serpentis, Bruchmann and Schwartz, all of Germany, and of Kuzmany, Holzhauser, Reisser, Jasper and the Austrian National Printing House, all of Vienna. These names indicate the high character of the exhibitors. The commercial work of Wohlfield of Magdeburg, and Elsner of Berlin, is exceedingly fine.

Printers who would excel will be well advised to make an effort to gain inspiration from this attractive collection of art craftsmanship, which it is to be hoped will be shown in the printing centers of this country.

How to Ruin a Photograph

HAS this ever occurred to you? For days you have been fussing with photographers, posing models, moving machinery, and doing the hundred and one other tedious details which must be undergone when a batch of photographs are needed for advertising purposes. And then at the last you have the whole job held up because you thoughtlessly ruined some of the pictures. Or you suddenly realize that you want to print a photograph which was used last year and are chagrined to find that it is useless for your present needs because you spoiled it when you gave your previous order. Nothing to do but get another print, but — * ! ? * * (and several other cuss words) the negative has been lost or broken. Or some trade paper wires for a photograph. You give the picture to the office boy to be mailed, and get the reply: "Sorry we can't use your photograph, as it arrived in such poor condition."

So here are some of the things *not* to do to a photograph or print intended for reproduction:

First of all, *never* fasten your instructions to a photograph by means of a metal clip. All too frequently the wire fastener embeds itself into the delicate gelatin surface and leaves an embossed picture of itself which can not be eradicated. Result — a remake of the photograph, or an attempt to retouch it. This is not always possible, is never easy and, you may be sure, is very expensive.

Second, *never* mail a photograph in a tube if it is small enough to be sent flat, amply protected by several layers of corrugated board. If you *must* roll it, be sure that the picture is rolled on the outside. Then if the gelatinized surface should crack from having been rolled, the cracks will close up when the picture is straightened out. Cracks that form in a photograph which has been rolled the other way simply stretch farther apart when the print is unrolled. This point is extremely important, because most people try to protect the surface of the picture by putting it on the inside of the roll — hence most rolled pictures are rolled the wrong way. A good rule to remember is: "Roll 'em with the *print* out and you keep the *cracks out*."

So much for the ruining of photographs *after* they leave your desk. But many a picture is spoiled at the very time you are giving your instructions for retouching or reproduction.

Never use a *hard pencil* to write instructions on the back of an unmounted print. It is best to put those instructions in the *margin,* on the *front* of the print. If you can't do that, and *must* write on the other side, do it with a *soft* pencil, and press as lightly as possible. Also, be sure the picture is not lying on a printed or penciled surface when you make your notation. Otherwise, some of the print or pencil may transfer.

Remember this: If the photograph is to be retouched it will first have to be mounted. When that is done your instructions will be covered up — another reason for not writing on the back of an unmounted photograph.

And, though few advertisers seem aware of the fact, there are just as cogent reasons for not writing on the *front* of one — perhaps more so. For instance, did you ever consider that the photograph you are using today for *one* purpose may be needed tomorrow for another? And when you put instructions or cutoff marks across the face of a picture you may be ruining it for all future use. Indicate your mark-offs by means of small arrows *in the margin* of the print.

Never draw lines on the photo — because if you do, you not only spoil the print for other purposes, but the engraver has to come *inside* your marks and thus show *less* of the picture than you intended. Besides if — as so often happens — your marks are not geometrically true, with every angle a right angle, the engraver must either give you a "wopperjawed" plate or trim away still more of the picture.

If you are afraid your instructions will not be absolutely clear unless the engraver can see lines across the surface of the print, put those lines on a piece of tissue paper — in art parlance, a frisket — pasted to the back of the print and folded over its face. But in marking on the frisket take the same precautions as when writing on the back of an unmounted photo. Use a soft pencil and press lightly. For, after all, it is foolish to go to the time and trouble to put a frisket on a piece of art if you press so hard you leave an impression on the picture.

Finally, *always* keep your photographs filed flat when not in use. Always keep them protected from grit and dirt.— *Gab.*

THE OPEN FORUM

This department will be devoted to a frank and free discussion of any topic of interest to the printing industry. Nothing is barred save personalities and sophistries. Obviously, the editor will not shoulder responsibility for any views advanced.

Appreciation From Across the Ocean

Dear Mr. Hillman: LONDON, ENGLAND.

The last issue of THE INLAND PRINTER for this year is before me as I write this letter. Soon this issue will accompany its eleven brothers to the binder, who will apply his craft with loving care, for he, like me, regards your journal as a friend that comes from afar. So regular in its monthly visit to these shores; so attractive in its form and speech; so full of helpful suggestion and wise counsel — always a personality that commands respect.

And as I look at the issue before me, I have a mental picture of the editorial sanctum; I can imagine the welcome chaos of your desk on the birthday of the year. Forgive me, Mr. Hillman, if I add another envelope to that annual post bag, but appreciation must find expression, though it be miles away.

So then, I ask you to accept the greeting enclosed as a handshake between us — and with it my highest personal regards for you and your journal in the coming year. May THE INLAND PRINTER continue to be the Friend of Printers; may its influence and its power find fresh fields of progress throughout 1926! STANLEY W. HAYTER.

Why an Office Style?

To the Editor: NEW YORK CITY.

Follow your copy even if it blows out the window, is the facetious injunction often given the printer's apprentice during his early lessons in setting type. This is primarily sufficient; for it is plain that the beginner has enough to occupy him without taxing his brain with a critical analysis of his copy as he proceeds to put it in type.

As he progresses, however, he finds it impracticable to follow the writer's manuscript exactly, because he finds numerous discrepancies, mistakes and inconsistencies in capitalization, figures and punctuation marks, and in abbreviating, dividing, combining and spelling words. These discrepancies are brought into uniformity by the proofreader, whose marks the compositor is required to correct, often at his own expense.

Not only does each individual writer depart from uniformity on account of haste, carelessness, personal whim or mental lapse on nearly every page of his copy, but the great majority of writers are at variance with one another on familiar forms of expression, be these forms right or wrong.

Freedom from these irregularities distinguishes the properly printed page from the slovenly product of ignorant or careless compositors, and inspires the reader with confidence that some one, no matter whether author or publisher, editor or compositor, adsmith or printer, has mentally weighed every word, syllable and sentence before the message went to press. Some absurdities as well as logical forms, however, have been copied so often by one writer from another as to be regarded as established usage. Indeed, general agreement upon obvious error gives it the sanction of custom — and custom is said to be law.

Accuracy and uniformity of expression are, of course, approximately attained by writers, but, after all, authors are concerned for the most part with flights of the imagination, evolving ideas or stating facts and drawing logical conclusions; and if they fail, through inadvertence or by reason of closer application to the subject matter of the discourse than to its most approved literary expression, it is the publisher's duty to set them right in the eyes of the public.

Loose phraseology, as well as irregular and unwarranted use of capitals and points, makes reading difficult and tends toward misunderstanding.

The copy editor corrects any gross errors of grammar or rhetoric which may appear, and verifies questionable names and dates. He also eliminates duplications and unnecessary or libelous utterances before the copy goes to the printer. Yet the compositor encounters numerous minor discrepancies when the copy reaches him, and in the absence of an established office style finds it necessary to confer with other compositors on the same work in order that they may agree upon a uniform setting of the same word or phrase.

True enough, the dictionary shows us how to spell and divide words, but no two dictionaries agree on how to spell all words, and some dictionaries give two or more ways of spelling the same word, holding all to be correct. Consistency, so necessary for a thorough understanding, is thus annihilated when we find the words "advertise" and "advertize" on the same page or in the same publication; or the word "bazaar" spelled "bazar" sometimes; and "calk" also spelled "caulk"; "dispatch," "despatch"; "naught," "nought"; "pacha," "pasha," "bashaw"; "spew," "spue"; "spelled," "spelt"; and hundreds of other common nouns and verbs, to say nothing of proper names of persons and places.

Dictionaries likewise vary in the pronunciation of words, and, since it is upon this that syllabication depends, further uncertainty develops. Lexicographers declare that usage must rule.

The first step, then, toward perfect printing in any establishment is to select some one dictionary and have all spelling conform to its precepts, regardless of the whims of writers desirous of parading eccentricities. Spelling having been settled, the question of pronunciation, and consequently division of words, next ensues, and no dictionary takes a decided stand on all classes of words. The Boston printer on machine 1, at one end of the composing room, divides all his words according to what is considered good usage in New England; the Iowa man on machine 20 has a different notion of what letters to turn over, and a San Francisco man on machine 3 has his ideas, possibly combining the two others. To make the finished product of a group of operators uniform, many new lines of type must be set at the expense of the office.

The office style here makes its first real appearance, led by a cultured, well read proofreader; and its guidance is necessary through the steps of compounding and solidifying words.

Capitalization is a branch of rhetoric, but is so briefly and unsatisfactorily handled in most works on the subject that office style is again called upon to lead the printer from Boston harbor on the Atlantic Ocean over the Alleghany mountains, across the Mississippi River through the Great West and over the Rocky Mountains to the Pacific coast. Irregular use of capitals, figures and signs can be made so ridiculous that the humorous writers sometimes use them to provoke mirth.

When it comes to abbreviation the lazy and incompetent printer, together with a long line of ancestors and the scribes who copied the classic writings in the cloisters of the early church, and the careless publisher, are at their worst, and published styles condone it in a measure. Several pages of authorized abbreviations precede the text of many books, clearly displaying the laziness of authors, transcribers and printers. There are instances, of course, where abbreviation is excusable and even desirable, and these should be designated in the office style; but it seems to have reached the limit in cheating the public and belittling the printing trade. Abbreviation by the printer is logically no more defensible than short weight by grocers or other tradesmen.

A reporter who writes that an event took place at 3d Ave. & 6th st. may be said to have fulfilled his mission; he has recorded an incident and given the exact location, and the compositor may follow literally his expression — 3d Ave. & 6th st. — or he may prefer or be under instructions to set Third Avenue and Sixth Street. In the absence of instructions or office style the compositor might, to save time or avoid difficult spacing, or through sheer ignorance or laziness, set 3d av. & 6th st.— only slightly different.

Suppose, though, the copy of the entire story, frequently mentioning streets and avenues, should fall into the hands of several compositors each having his own ideas of printing streets and avenues, and their names and numbers. As many variations of the expression as there are compositors in any one office might appear without exhausting the possibilities of the expression. As a matter of fact, there are nearly six hundred combinations in which this fragment of a sentence may make its appearance. Third may be printed 3d, 3rd, third, Third, four ways, each correct in its place; avenue may be printed six ways: av., ave., avenue, Av., Ave., Avenue, all in current use. Combining each of these with all the others results in twenty-four forms in which third avenue may be printed. Varying the other words of the location in the same way we find 576 different combinations of the words third avenue and sixth street. And good usage sanctions each one of them. If the reporter in his haste had written 3d av., 3d Av., 3d ave., 3rd av., Third av., third Avenue, etc., in different places in an article, it is due to him and to the public that the disparity should be harmonized before appearing in print.

JOHN FRANKLIN DOBBS.

The University of Texas Library

To the Editor: AUSTIN, TEXAS.

Beggars in rags, workmen in blue shirts and overalls, friends in everyday attire, aristocrats in velvets and gold, princes in disguise — all these may be found among the books in the library of the University of Texas.

Best known and most often used are the books in the main reading room; rows and rows, shelves and shelves, they stretch from floor to ceiling and from wall to wall. Here a book extends out beyond the rest; over there is a wide, gapping space. A few shelves are perfectly straight and even, but one knows that those are the books that are seldom used. Stiff and formal, their bindings are old-looking without having that familiarity bred of frequent use. Some of the covers are torn, and here and there a patch can be seen. Something of the personalities of the thousands of readers seems to cling to them.

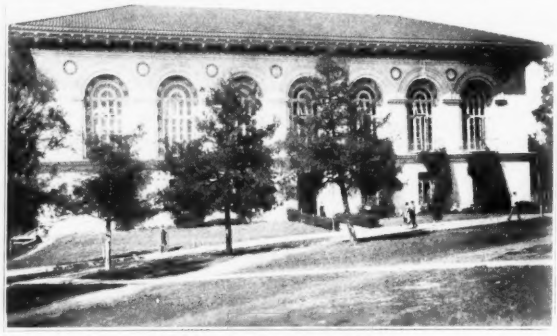
One can almost tell in what country a book was published by looking at its binding. Modern American publishers go in for the sensational; flaming reds, shrieking yellows, glaring greens are the favorite colors for their book covers. Anything that startles and commands, that protrudes itself on the public's eye, is considered good from the standpoint of sales value.

Spanish books are bright, too, but not so obtrusive. They have combinations of blue and red, of brown and gold, and express so well the characteristics of the people of that country. These books are pretty on the outside, but almost invariably they are of poor workmanship and printed on bad paper.

French and Italian bindings are light weight and in good taste. They are pleasing to the eye and the touch.

German covers are drab and ponderous. They weigh one down with their heavy, dull, gray covers, usually made of wood.

Downstairs are the special collections. The Wrenn library contains English and American works. The first glance into the room itself prepares one for the books. The beautifully carved woodwork of the doorway and bookcases, the ornate stained-glass windows, the frescoed ceiling, the draperies of green velvet, form a suitable setting for such a magnificent group of books. But the books themselves are the outstanding



The University of Texas Library

feature; all the rest is secondary. At first the eye can see nothing but a gorgeous array, a splendid confusion of color, deep golds, dull reds, rich blues and somber blacks, all richly ornamented with gold. Then the glass cases are unlocked and one is allowed to handle these precious volumes.

John Henry Wrenn, the collector, had bindings made to suit the books. He did not care for bindings merely for their own sakes, although he did make his books beautiful. Most of the binding was done by Reviere & Son, of London, although the work of Zaehnsdorf, Cobden-Sanderson and other noted binders of France, England and America is well represented. On the death of Mr. Wrenn the library was left as a part of his undivided estate. His heirs refused to break it up; so they were unable to dispose of it until 1918, when it was bought by the late Major George W. Littlefield, a member of the Board of Regents of the University of Texas, and presented to the university. Major Littlefield also furnished the room in which it is housed. The Wrenn library is probably the best collection of fine art bookbinding in America, according to bibliographers. There are three bindings of Robert Payne which are now almost priceless.

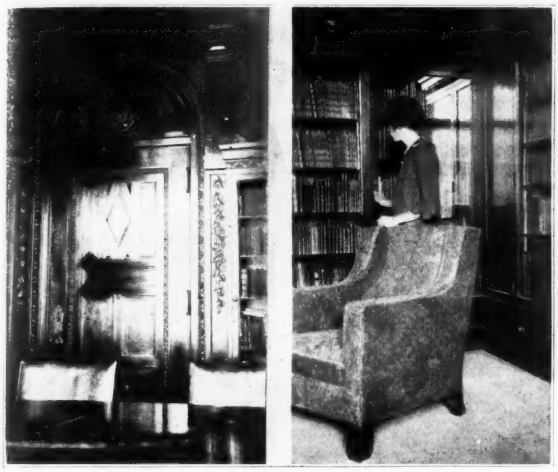
Cobden-Sanderson excelled in leather binding, tooled in gold. His bindings are real works of art because he believed in work for work's sake and for man's sake. He thought that the mind and the hand could be united to the best advantage, and that one man should have charge of as many as possible of the labors that go to make up a binding. In this system the impress of the mind is left on the work. He held that the aim of decoration is beauty, not the illustration of ideas. To be successful, he thought that he must transcend "the natural"

and carefully redistribute the naturalism of nature upon a plan of his own devising. "A designer must design," he said.

"Prometheus," a beautiful example of Cobden-Sanderson's work, was produced in honor of the one-hundredth anniversary of Shelley's birth. On the front it bears the dates of Shelley's birth and the binding of the book, 1792 and 1892. The book is bound in light green, the decoration being a scroll of Tudor roses with a semé of gold stars.

Leigh Hunt's "House of Rimini," done by the French binder Ruban, is in blue and gold, with an original decoration of passion flowers and butterflies. The first publication of Keats is in rich red with gold Tudor roses, by Reviere. Coleridge's "Lay Sermon," a beautiful blue book, with a floral design forming a panel, is exquisitely tooled with gold and lined with blue silk.

Then to go from all the brightness and light of the Wrenn library into the Genaro Garcia collection is like leaving the



Memorial Door and Bookcases in Wrenn Library

gaiety of Elizabeth's court to enter the somber quiet of a monastery. The very tone of the room is different. Instead of the bright, roomy place with glass bookcases is found just a group of open racks; and yet this collection of Spanish books is worth hundreds of thousands of dollars.

Exclusive of the National Library of Mexico, it is the greatest collection in the world of books on Mexico. There are government documents, impressive looking volumes bound in parchment. Some are most ornate, bound in blue or red velvet, ornamented with gold. These were presentation copies, many of them given to Santa Anna on special occasions. The gorgeously bound ones are, as a rule, not as valuable now as some of the less decorated.

Little prayer books, printed in 1750, are bound in skin. They are about four inches by five, and contain only a few pages. Small loops are placed on the front cover, and glass buttons on the back, to fasten the book. Several hundred books, formerly the property of monasteries, are decorated on the upper edge of the leaves. Some bear the imprint of the Dominican Monastery, or the monasteries of San Fernando, San Francisco, and others. One particularly interesting book is a first edition of Thomas Moore's "Utopia," which was printed in 1518 and brought to Mexico in 1528. On the flyleaf it bears the signature of approval of the censors, although lines throughout the book are blue-penciled. This book bears the emblem of the Sacred Heart. It has a sheepskin binding.

Paper was scarce in the days when many of these books were printed. Pages from old books were often used for the linings, and upon being removed some of these have been found to be of more value than the book itself. ETTA MARTIN.

Numerous Items Enter Into Overhead Expense

To the Editor: NEW YORK CITY.

While I was reading an article on cost-finding, which more particularly referred to the subject of machinery, it occurred to me that the average printer generally figures the estimated cost of a piece of work based upon the wages for labor and cost of material. To this he adds a percentage for overhead and, without definite knowledge, does not fully realize what constitutes his overhead. He may have in mind that it consists of office and shipping department wages, sales expense, rent and general expense. As the article gave a list of items of expense involved in the production of machinery, I decided to use my pencil and list the items of expense in the printing business, and, with but little thought, I had the following:

Interest on loans and investment; insurance; taxes; lost time; spoilage; repairs to press and electrical apparatus; tools; depreciation of machines and type; oil; wiping rags; press rollers; gasoline wash; tympan paper; power; light and light bulbs; heat; trucking; ink; wrapping paper and twine; soap and towels; ice; salesmen's expense items; special material on jobs; postage; stationery; telephone; legal; bad debts; advertising matter; window and toilet cleaners; official salaries; various expense items; material; office, labor, shipping and salesmen's wages; rent; general expense.

It might be well to have the bookkeeper list the total actual expenditures under each of these items, and by comparing them with the gross costs of labor and material actually determine the large percentage that exists under "overhead."

For the sake of argument, a printer might state he did not use a window-cleaning concern and that no such expense exists, but it is evident that if this is not done under contract it is probably done by employees and it amounts to the same thing; if the windows are not cleaned the light bill increases in proportion. In other words, all these items of expense actually exist.

Then again, in estimating the cost of labor upon an hourly basis, the printer may base it upon the time of the productive man, but he is prone to forget that every such individual, or group of individuals, is assisted by helpers. He fails to consider that there are foremen, proofreaders, stonemen, type distributors, etc.— which surely doubles the cost of productive labor. As a matter of fact, the proper sort of bookkeeping would largely take care of the situation.

Every manufacturing concern should have a general ledger in which an account is opened with every item of expense and these items should be entered exclusively against their account and not grouped under "general expense." This will show annual expenditure for each item separately.

It is presumed that every concern takes off a monthly trial balance and from this it is very easy to make up a profit and loss statement and to know each month whether the business is making money or losing money. Good resolutions made annually, or even semiannually, are poorly carried out, but with a monthly statement of facts there is a strong likelihood that due attention will be given.

In the profit and loss statement there will be one item which perhaps will have to be estimated at six-months intervals when actual calculation is necessary — work in process. It is possible to estimate this very closely and conservatively, based upon monthly purchases. Naturally, every business needs a cost system with suitable time-record sheets, but a system of this sort is ineffective in the absence of proper accounting methods. It is really very simple and probably saves bookkeeping time, because segregation of the accounts enables the bookkeeper to present these details at any time, while much labor is required to dig it out otherwise when called upon. WILBERT GARRISON.

A Reply From England

To the Editor: TOOTING, LONDON, ENGLAND.

It was very interesting to me to read in the Open Forum page in the November issue of THE INLAND PRINTER the remarks of both H. W. Olds and J. A. Doak. When I submitted that sample job I did not intend it for reproduction, but rather as a criticism of my method of working Martin Heir's tables for estimating composition and *not* as a test for speed, and I was surprised to see the latter portion of the note under the reproduction. I suppose Mr. Heir thought the question raised as to my idea of calculation was good enough to pass on, and if my friends will read my letter again they will see it in the same light.

But their remarks indicate that they took the wrong line; they try to impress us over here that compositors in the United States and Canada are superior in speed. If not, then my corresponding friends are worth their weight in gold to their employers, and should never be out of employment. Should they ever be employers they would be hard taskmasters.

It is most peculiar that Mr. Heir, and also another United States composition-time enthusiast, who has sent me a copy of his system, basing his remarks upon the job in question, should agree within a few minutes of the time I say is a *reasonable* time for the *average* compositor. If my friends still maintain that their time is a reasonable time, then I should suggest to Mr. Heir and others interested in time study, that they had better cease their methods and start again on lines which our friends say are correct.

My honest opinion leans towards Mr. Heir's time, 1.7 hours, for the job, and when I sent that letter in the first place I was seeking information for serious thought and not fireworks; but from the comments received I have had both.

I recommend that Mr. Olds read closely the remarks under his sample job. THE ENGLISH COMPOSITOR.

A Frank Criticism

To the Editor: WASHINGTON, D. C.

I have had the doubtful pleasure in the past few months to read in various printing journals many laments directed toward printers and especially towards proofreaders.

Printing appears to believe that any one other than printers will become good readers, and that the prevalence of errors in present-day publications is due largely, if not entirely, to slackness among craftsmen.

To my mind there is one big reason for the poor proofreading which envelops us, and that is the demand for production by the employer and his willingness to ignore errors as long as he gets type. In the old days the printer set type by hand, and his mind was able to keep pace with his fingers. Nowadays the operator is expected to set about six times as fast as the hand man set, but no one will expect his mind to function six times as fast to correct errors in copy.

In your October, 1925, number you also are inclined to hold the operator responsible for editing, but do you make allowance for this in the strings you expect? Most employers, and especially in composition plants, want a lot of type, and want it bad. And they usually get it bad. This racing pace compels operators to ignore the niceties of printing, supposing they know them, and the operator who has become proficient in the past few years has had little chance to become familiar with really good printing.

Also, on page 98 of your October number, Edward N. Teall, who knows about everything on proofreading, writes on "Decay of Proofroom Standards," and out of his numerous reasons I select the one which I believe is the keystone: "Publishers are not proud enough of clean pages." Take all his other reasons, and how can they be corrected in the face of this one?

THE INLAND PRINTER, ever since I can remember, has been known as the best printed magazine in the trade, if not in the country. But even here can be found slackness. We will look over the October number together.

On page 57, third paragraph, second line, the word "originals" is divided "or-." On page 59, first paragraph, second line, we have "mea-" as the beginning of "measure." Then, in the fourth paragraph, third line, a comma is out after "chiefly." On page 68, under head "Getting Business," fifth paragraph, eighth line, would not "preparation" be better than "separation"? On page 72, under "Printing in Mid-Ocean," fourth paragraph, eighth line, "frames" is used instead of "forms."

It is not only proofreading that shows the slackness of the modern publishing house. A recent book from the public library had about every third page beginning with the short line of a paragraph. A book now in the house has new chapters starting on the even page. The remedy lies with the boss. He must first demand good printing, and then he must pay for good printing — not in wages but in time necessary to do good printing.

I hope Mr. Teall will see this letter without discouragement. His is one of the most interesting departments of your valuable magazine. FRED S. WALKER.

The Printing Plant of Southern Methodists

To the Editor: NASHVILLE, TENNESSEE.

During the last fiscal year of its operation the publishing house of the Methodist Episcopal Church, South, sold $2,000,000 worth of printed matter, more than a million dollars' worth of which was produced in its own printing plant and bindery at 815 Demondreun street, Nashville. In addition to its own output, the house sells, on commission, books and printed items of other publishers.

Besides a big list of books published for sale through agencies, representing books of church and Sunday school interest, the Methodist publishers print twenty-five periodicals. Of these, six are weeklies, six quarterlies, and thirteen monthlies. Of the weeklies, four Sunday school papers have an aggregate circulation of more than 300,000, about 80,000 each. One quarterly has a circulation of about 300,000, and circulation of two of the monthlies totals half a million. Issues of these periodicals are classed as merchandise just like the edition of a book or anything else. Each issue is given a job number, and every cost of production charged against that number. Subscription payments are simply credited on the merchandise account. The management says that a daily output of 500,000 pages of printed items is maintained.

Sunday schools of the Methodist Church, South, and other denominations demand from the publishing house an immense amount and variety of cards and novelties, the production of which is a big item. Most of this is in colors and requires the highest quality of presswork.

The printing plant of the Methodist Publishing House is housed in a modern one-story building, recently constructed at a cost of $500,000. The building covers an entire city block, and is of concrete with roof of saw-tooth construction. The composing room employs forty-five men. Five monotype keyboards and six monotype casters and two intertypes make the type composition units. Most of the display type is monotype, as are rules, borders, slugs, etc. There is no dull season, no lay-offs; the force is busy all the time. Seventy-five per cent of the jobs must be made into plate for long runs, and for this purpose there is a fully equipped electrotype foundry. All books and most of the periodicals are printed from electrotype plates, book plates being stored for successive editions. The intertypes are used for letterpress periodical printing. Five proofreaders are required to handle this work.

The publishing house has the biggest press equipment in the South, and one of the biggest in the country. In the pressroom are twenty flat-bed presses with self-feeders and two rotaries, one 17 by 22 Kelly jobber and six automatically fed job presses. One of the two rotary presses is a big combination press and folder built to order by J. B. Cottrell & Co. at a cost of $43,500. It was built for the printing of three publications with a total run of over 200,000 impressions a month. A crew of five men is required for this machine. This press has to be run overtime to do its monthly stunt. Another new machine prints both sides of a thirty-two-page paper at a high rate of speed. Fifty persons are required in the pressroom.

The bindery is equipped with the most modern type of folders, trimmers and stitchers that can be had. Sixty men and women are employed in this department.

The mailing department has a force of fifteen people; it holds the record of having handled 175,000 pieces of mail in a single day. Here must be wrapped, addressed and shot into mail bags for the local mail terminals all the periodicals produced in the plant.

White paper is purchased by the carload; proportionate quantities of other materials are used.

The pay roll for 1925 totaled $500,000. Employees are paid full time during actual sickness; insurance is provided for all employees. Several have served the house from forty to fifty years.

The publishing house has just completed 50,000 275-page catalogues of its products, at a cost of $30,000. It is said to be the biggest book catalogue put out by a retail house, only exceeded in size by catalogues of two Chicago mail-order firms.

The business and editorial offices are a short distance from the printing plant. Branch houses for distribution are maintained at Richmond, Dallas and San Francisco. Net profits of the institution are appropriated to the support of retired ministers of the Methodist Church, South. In 1924 this amounted to $100,000.

The business is managed by two agents, now J. W. Barton and A. J. Lamar. These agents are responsible to a book committee and hold office for four years. The institution is free of debt and has valuable assets. P. R. RUSSELL.

New Printing School for Denver

To the Editor: DENVER, COLORADO.

An official of Denver's largest and most progressive printing house has decided to establish a new school in his city. Realizing the need for skilled printers, engravers, designers, and other craftsmen connected with the printing industry, Warner Brooks, of the Smith-Brooks Printing Company, proposes to give the girls and boys who graduate from high school each year an opportunity to become specialists in the printing crafts, by offering them training under masters of the printing and bookbinding arts.

He is indeed very far-sighted, for there are countless young men and women who will welcome such an opportunity to learn from "master craftsmen" so remunerative a profession. To those who are acquainted with the modern plant of the Smith-Brooks company, it is apparent that the students of the new school will not be the only gainers. Mr. Brooks intends to give the graduates positions in his plant as soon as they have finished their course; but in the event he has no openings it is certain that other printing firms will be ready to "grab" for the trained specialists.

The new school is to train the student from the very rudiments of printing and its allied branches to the completion of a specialized course, including all forms of engraving, lithographing, hand-made books, hand-printed books, wood cuts, illustrating, commercial art, compilation of advertising and literary material, and color and design.

Education in some form is the very basis of civilization. Education is not a privilege for the socially elite; it is for the masses, and upon its proper development depends the future of our country. Our welfare demands that public education should be elevated to the highest degree possible; it demands that every American boy and girl reach the fullest educational development. How important it is therefore that such a plan as that of Warner Brooks receive the fullest coöperation!

Nor must we forget that on the foundation of education are built the truest ideals of citizenship, progress and civilization. The Great War through which the world recently passed emphasized anew the importance of these facts. Doubtless most of us were shocked by the statement of the examining board that twenty-nine per cent of the army applicants were found to be illiterate. Then some of our reformers wonder why there is an increase in the crime wave.

It is important that industrial education be added to our educational curricula. Warner Brooks has therefore entered the class of unimpeachable leaders with his plan and ideals for a school to train professional craftsmen for the printing and bookbinding industry, and it is certain that the same mind which has conceived the ideal will carry it through to the greatest degree of success. KING HAMILTON GRAYSON.

SALES POWER OF ENVELOPE ENCLOSURES

With the increased postage rates on direct-mail advertising matter now in force, the economy of printed envelope enclosures has become greater than ever. It is a well known fact that the vast majority of letters are being mailed out under weight. Any kind of business correspondence may still be mailed out as first-class matter at the rate of two cents an ounce, and the average letter weighs considerably less than one ounce. Here is a selling argument which printers may offer their customers with good results for all concerned.

The printer's argument to buyers of printed matter in this case is very plain and truthful: He should explain to customers in general that they may use effective envelope enclosures in connection with business correspondence *free of postage charges*. The idea is to have every letter weigh close to one ounce (or one ounce exactly) by the addition of an enclosure. This enclosure may often consist of a small, four-page folder, a leaflet with one fold, or a printed slip requiring no folding.

The records of numerous printers and advertising agencies prove that envelope enclosures are now being used by many business concerns with the most profitable returns. For example, one great hardware company is successfully utilizing this simple form of direct-mail advertising for the purpose of selling various types of tools. A big department store is using the same medium in announcing special sales of merchandise. A nationally known electric service corporation is constantly using envelope enclosures (sent with bills, statements, etc.), in increasing sales of its electric household utilities.

Exceptionally interesting is the experience of a large fish company of New England. This company learned that most of its mail was going out under the regular weight, and it subsequently had a series of envelope enclosures printed, each lot advertising a different brand or a different assortment of fish. This company then ordered its mailing department to make the proper use of these enclosures, with the following results: From a mailing list of about fifty thousand pieces, the enclosures were found to have been responsible for the sales of several thousands of packages of fish at $3.90 each. The total gross sale was more than $10,000! And this increased business was due entirely to envelope enclosures.

Printers should use attractive envelope enclosures in their own business correspondence, and thus set a good example for their customers.— *Robert F. Salade.*

GRAY MATTER

ON THE WAY to New York recently, I studied with much interest the efforts of the porter to pave the way for tips upon arrival at the metropolis. He was the cleverest individual I have seen in this respect. Each move he made seemed to come spontaneously, though I would wager my final penny that it was well studied beforehand. When he smiled there was nothing offensive about it. He was capable and efficient without, in any way, being impertinent. And not even once did I hear him utter a word. When we drew into the Pennsylvania station, I intentionally got off first to note the results of his work. Only one man from a filled car failed to tip him; and I noticed that the porter was just as courteous to this individual as to the others. While walking up the steps, I overheard one traveler remark to another that this porter was the first one he had encountered whom he really felt like tipping. I make use of this incident simply to prove a contention I have always had: No matter what a man may be doing, no matter what his job may be, there is ever a way for him to be superior to others in the same pursuit. This genial porter was making much out of little, but in a way quite contrary to the conventional thought behind the words.

IN A RECENT ADVERTISEMENT featuring rebuilt Underwood typewriters there appeared *eighteen* exclamation points and *fifty-four italicized* words. I read the splurge aloud to my wife in such a way that every point of intended emphasis was brought out. Before I had read to the seventh exclamation point and the twenty-third italicized word she informed me hotly that if my roaring waked the baby she'd leave the room at once. "But, my dear," I protested feebly, "I am a literal reader and this ad. *must* be read with emphasis." "Well," she retorted, "if it is intended to be read the way you're reading it, I shouldn't pay the slightest attention to it. Any salesman who comes here and relies on shrieking to add strength to his selling points, hasn't, I have discovered, many selling points worth adding strength to." And do you know, the more I thought about that statement, the more I reminded myself that the woman's philosophy was right?

THE PAPER HOUSE OF PENNSYLVANIA determined, after a thorough and somewhat unprofitable trial, that it did not pay to send salesmen out of town. The men would make sales, but of such a small size that their traveling expenses would more than absorb the profits on the orders. While such a condition could not, obviously, continue, the house was convinced that these smaller orders could be gathered at a profit. It sought a remedy and found one: The personal element was withdrawn and in its stead went the *Bulletin*, a four-page house-organ about 9 by 12 inches in size, printed each month on a different grade of stock. Business now comes from out of town in a quantity equal to that turned in by the former salesmen, and each order, because of the lower cost of the *Bulletin* in comparison with the former cost of the salesmen, shows a profit. It seems to me that the example set by the *Bulletin* is worthy of note and that there are innumerable businesses that could be sold just such a medium of direct mail as this. The house-organ, if cleverly prepared, can, in time, prove every bit as effective as the personal salesman — particularly in a territory infested with small buyers.

DO YOU REMEMBER the old example of logic which proves that an oyster is better than heaven? Nothing, it goes, is better than heaven; an oyster is better than nothing; therefore, an oyster is better than heaven. It seems to me that the manufacturers of rubber soles and rubber shoes are missing a good bet with that widely advertised slogan of the leather association: "Nothing takes the place of leather!"

A GENTLEMAN FROM TEXAS sent me one of his sales letters. He sells paper shell pecans by mail. Across the top of his letterhead, in green ink, he had written: "Make me a suggestion, ———, if you please." What he inserted in that blank space was my first name, which I withhold here for the preservation of anonymity. As I had never heard of the man before, it struck me as rather peculiar that he should address me by my first name. I concluded to reply with equal impertinence. I closed my letter, after quoting prices and terms for sales letters, with the following atrocious pun: "'Shell' out, Kingsbery; don't be a 'nut'!" Five days passed, when I received a wire from Mr. Kingsbery requesting me to begin at once the writing of a sales letter. Study carefully the tone of the inquiring letter; nine times out of ten it will reveal the personality of the man. Answer this personality in its own language.

THE LATEST WRINKLE of the country clubs is the treasure hunt. A grand game, this. The guests assemble at a designated starting point, where they are supplied with the first clue. This may read somewhat as follows: "In the millstone at the old grist mill." The guests, receiving this, dash to their cars and make for the old grist mill. Here they will find the second clue which, in turn, leads to the third — and so on and on until, ultimately, the treasure is found. As the party usually numbers close to a hundred and as food and drink must be served afterward by the host, it becomes at once obvious that the treasure hunt is not a poor man's game. Besides, the treasure must be something worth risking one's neck for. One hunt in this section, for instance, netted the winning car $400 in crisp bills. My point is this: If I were a printer in a locality boiling with love of the hunt, I should open local advertisers' eyes to the possibilities of this new market. Why shouldn't the treasure be, say, a watch, a set of silverware, a new automobile tire, or any other of a thousand and one expensive articles? Think of the interest, the romance, that could be aroused in a direct-mail piece with the treasure hunt theme!

A LETTER of particular interest reached me the other day. The writer, a buyer of printing, stated that he had always been interested in the various ways by which the printer advertises his business. It was his opinion — and he implied that many of his printing-buyer friends felt the same way about it — that the most successful form of publicity the printer can use is the mailing of specimens of jobs that he has produced for other firms. While I was interested in this man's opinion, I was by no means convinced that I should agree. I take this stand because I know full well that most of the samples mailed by printers have been produced almost wholly by the advertiser. If the printer has conceived, created and produced the specimen he mails, there is something for him to crow about. But why should he boast his prowess over a piece upon which his only work was mechanical? It is my contention — and I shall stick to it — that the printer should be as original in his advertising as his customers are in theirs. In that way only can he convey the news that he is equipped to render a service beyond the mechanical capabilities he is known to have. Better for him if he sends one original of his own than ten reproductions of the original of another.

ANAYARIKA DHARMAPALA recently arrived in London to convert England to the Buddhist faith. Anayarika Dharmapala has my sincerest good wishes. I have long hoped that we might some day be done unto as we have done unto others. If a missionary goes to the Cannibal Islands for the sole purpose of putting baggy pantaloons on bare legs, uncomfortable shoes on bare feet, stuffy corsets on bare maidens and foolish notions into bare heads, why protest if the process is reversed? When we all come to the conclusion that we and our customs are perfect, the world may as well stop its rotating. Further progress will cease at once. It makes me smile to think how God must have laughed when He sent this little world of ours spinning into space!

A DIARY was recently discovered which purports to prove that Shakespeare wrote Shakespeare and not, as many think, Bacon. Now that that's decided, the argument will be dormant for another few years — or until some earthworm uncovers a tombstone in some God-forsaken place which purports to prove that Bacon wrote Shakespeare and not, as most think, Shakespeare. And when *that* is decided, has the beauty of the work lost any of its original brilliance? It has *not* — and that's that!

ONE SALESMAN is worth a thousand pieces of direct advertising, one piece of direct advertising is worth a thousand salesmen, one quart of Royal Tawny Port is worth a thousand dollars and one generality is worth a thousand proofs *if* one picture is worth a thousand words!

SHOPPE! Radio shoppe and beauty shoppe, candy shoppe and music shoppe, barber shoppe and bobber shoppe, men's shoppe and women's shoppe — shoppe, shoppe, shoppe! My stars, the pain! Who started this shoppey business?

MACHINE COMPOSITION

By E. M. KEATING

The experiences of composing-machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of obtaining results. Replies to inquiries will be made by mail when accompanied by return postage.

Height of Slug Varies

"(1) I am having trouble with slugs being high on the back end. Matter set twenty ems on twenty-six-em slugs shows the back end to be one one-thousandth of an inch high, while matter set full length of twenty-six-em slug shows about one-half of one one-thousandth of an inch. (2) I also have some keyboard trouble. Occasionally the tumbler will not turn until a second or more after a button is pressed; sometimes it will not turn at all. I have new rubber rolls, and have recently cleaned and oiled the tumblers. The trouble is not confined to any particular keys; all seem to be about equally affected."

Answer.— (1) We suggest that you set your base trimming knife by casting a thirteen-em slug with cap. matrices. Use a type-high gage to measure with. If this is not available, use a micrometer. After the knife is set accurately, change to thirty-em length, or shorter, and measure. If variation is present, it may be due to a warped mold or disk. (2) When you receive new keyboard rolls, you should wash off the white powder which covers the surface. The rolls do not become glazed so readily when the surface is free of the protective powder. Later when the surface becomes smooth, roughen it with a piece of coarse sandpaper or emery paper. Wipe off the resulting dust with a clean cloth. Oil bearings of each roll before placing it in the frame. Try each key with cam covers removed so as to observe action of the cams. If any cam fails to turn quickly on dropping, remove it, and oil pivot. If the milled edge of the cam is blunt, you had better sharpen it with a three-cornered file.

Machine Does Not Start When Line Is Sent In

"On several occasions when a line was sent away the cams would not start until I drew forward on the starting lever. I do not know just where to look for the trouble, and I always make it a point never to change an adjustment unless I can prove that the adjustment is wrong. Where shall I look for the cause?"

Answer.— Send the delivery slide to the left, the stopping lever being pushed back, and observe if the stopping pawl is clearing the stop lever. While the cams and the delivery slide are in the positions stated, the clutch should immediately take hold of pulley when the starting lever is drawn out. If you find that the stopping pawl is not quite clearing the stop lever, and if no other complication appears to be present, you may correct the trouble by stopping the cams just as the pot retreats after the slug is cast. Loosen the screw which holds the plate to the pawl, turn a trifle out on the screw found near the opposite end of the plate, and then tighten the plate-holding screw. This slight change of the plate will cause the stopping pawl to clear the stop lever sufficiently to allow the cams to start instantly. Sometimes it is only necessary to put a drop of oil on the pawl where it has contact with the stop lever.

Elevator Transfer Causes Trouble

"(1) On my Model No. 5 the transfer will occasionally refuse to act. The turnbuckle is tight and adjusted correctly, the transfer finger is straight and the screw is tight; the first elevator seats correctly, for I can easily transfer the line by hand, but the transfers act just as if the spaceband lever were locked, not moving at all. This happens only three or four times a day. (2) Also occasionally a long line of bold face will not seat correctly at transfer, and when I bring line to normal position I find that one or two mats on left-hand side have failed to drop to normal position. These two things do not, however, happen at the same time. Also occasionally the assembler, on returning, fails to lock. The catch on the short finger does not appear to be badly worn. I clean the slide thoroughly and then oil it, but it still slips occasionally."

Answer.— (1) When the next stop of this kind occurs you should immediately shut off the power, but you need not touch the spaceband lever or the starting lever. Examine the following parts without changing their positions: Second elevator bar plate, transfer slide releasing lever (at left end), spaceband transfer lever and catch. Also see if the mold disk studs and bushing are in alignment. You may find the cause of the stop by observing the positions of these parts. (2) When the auxiliary matrices do not drop to normal position as they should, you may examine the blocks that the upper ends of each duplex rail strike when entering the top guide. When these blocks are worn or are in need of graphite lubrication, they sometimes do not move the duplex rails out far enough to permit the matrices to drop to normal position. Try lubricating the duplex rails by using graphite in gasoline, allowing the gasoline to evaporate, which will leave the graphite in the place where the rail rubs. If the levers or blocks show wear, replace with new ones; also see that the fulcrum pin of left lever is turned in full distance. If the delivery slide does not lock, and yet comes back far enough, perhaps you need a new pawl. Remove the pawl and see if the two catch points are worn. Perhaps resetting of the line delivery slide is necessary.

Starting the Distributor Screws

An operator writes that he has trouble in starting the distributor screws on his Model 8, which he has been operating for only a short time.

Answer.— When the distributor screws stop, from resistance to the lower screw, you should remove the matrices found on the channel entrance guides. Close the entrance slowly, grasp the knurled end of the clutch flange, and back the flange a trifle while drawing outward; then let go, and in the operation give an upward movement of the thumb on the knurled end of flange. This latter action gives the screws force in starting. Try it this way, the left thumb being downward when taking hold of the knob, and you will find that it starts the screws readily.

Ejector Blade Is Bent

"Through my own forgetfulness, or carelessness as you would characterize it, I bent the lower section of the ejector. While it is not a serious trouble because it is not badly bent, yet I feel that I should learn how to remove the section and fix it, hence this preliminary explanation. What I want to know is whether or not I can remove that section without removing the whole outfit."

Answer.— Open the vise and draw forward on the mold disk until the edge of the disk almost touches the brace of the justification group. Remove the six screws holding the ejector blade guide and take it off. The lower section may then be detached from its link. If the blade is not seriously damaged, it may possibly be straightened by laying it on the bed of a proof press or other level and resisting place and pounding the blade with a lead hammer or a pig of metal. Remove the burrs with an oil stone or a fine file.

Motor Gear Damaged

"The delivery slide link became disconnected, leaving the slide at the left, and as I did not notice its failure to return I soon heard the crash of the first elevator jaw against the delivery slide. Then I heard a rumbling noise of the motor, and when I took stock I found a number of teeth torn off the fiber pinion on the motor. The question I am trying to work out is why the motor pinion lost its teeth when the link disengaged."

Answer.— Evidently the main driving clutch did not slip as it should when the elevator jaw came in contact with the delivery slide. To prevent a repetition of this trouble, you should examine the surface of the driving pulley and the surface of the leather buffers which have contact therewith. These leather surfaces must be clean; must not be gummy. They should occasionally be cleaned with a piece of flint paper; just rubbed a trifle to remove the glaze. The clutch should be looked after weekly, or at other regular intervals, so as to protect the machine from damage arising from a non-slipping clutch. No doubt the damage to the fiber pinion is due to the failure of the clutch when it should have slipped. There is another phase of the trouble which comes from changing the adjustments without first proving the need of doing so. The tightening of the clutch rod spring bushing beyond its need is one instance, and the other is the building up of the clutch buffers with cardboard. These two adjustments are frequently changed without reason. The operator who puts ink, soap or resin on the clutch surface to make it pull is inviting serious trouble and lacks proper knowledge of the function of a friction clutch. Fortunately there are but few of this type in charge of machines.

Suggestion for Marking Typewriter Space Quads

Will J. Rohr, Sr., Cincinnati, Ohio, has a plan to expedite the setting of typewritten matter on the machine where spacebands are not used. His method involves cutting with a rat-tail file or other means the space quads where the index mark appears, then coating the surface so cut with black enamel, so that the contrast in color will show where each space character appears. His plan reads in part as follows: "It will be noted that after the line has been assembled, and while it is being assembled, the space quads, taking the place of spacebands, are distinguishable at a glance. The operator knows positively 'where he is at.' In the marking of the space quads, black enamel has been used. In the cutting of the 'concave' or 'crescent,' an ordinary rat-tail file may be used. On the other hand, if there is a Miller saw, or other piece of machinery to which a small emery wheel can be attached, the matrices may be fed up to a gage, cut, and be ready for enameling within a few moments. In cutting, make the 'concave' about one-sixteenth of an inch in width, and approximately where the index mark appears. It will readily be understood that in countersinking and enameling, unless the cut is made, the enamel will be quickly removed when the line is sent into the elevator for casting. After the proper cutting has been made, gather the matrices, line them up, place in a vise, and lock, and the enamel can be applied in a few seconds. As to the economy of this process, it can be said that after months of trial by the writer it gives an approximate reduction in time of one-third."

Slugs Do Not Eject Readily

"(1) At times my slugs stick at ejecting point. In this case I give the controlling lever a bump with my knee, and the machine will then continue to go to normal position. (2) If I am not bothered with trouble No. 1, some slugs refuse to go into the stick and cause transpositions of lines. This I remedy by putting graphite on the slide and then they go into the stick all right. I believe both these difficulties are due to hot metal, for in the second trouble I figure that the heat takes the polish off the slide and prevents the slug from sliding. (3) Every few lines the matrices will stay in the distributor box and when I give the shifter a push they go in. Is this O. K.? This I figure is caused by new matrices, as I have an old font and new matrices were added. As I do not see anything in my book regarding this, I am asking you if my 'thinker' is working properly."

Answer.— If your metal is hot and the foot of the slug is spongy, or hollow, it may cause the trouble you refer to. The remedy for hot metal is obvious. The graphiting of the channel will permit the slugs to slide more freely, but if they are spongy the ejector may not advance them far enough. When matrices do not move freely into the box by the distributor shifter, you should not push them in. See if the font distinguisher is in place, and examine for interference. If you have a machinist, why not call his attention to each disturbance and observe how he corrects it? This will help you as well as help put the machine in good order.

Tools for a Machinist-Operator

An operator asks for information as to what tools are necessary for an operator-machinist in a country shop, and also asks whether a machinist on a paper operating many machines has to furnish most of the tools required.

Answer.—The average operator-machinist on a country or small-town newspaper does not require machinists' tools. A machinist in a plant with many machines usually has his own kit of tools. However, he does not hold his job because he has tools; if he is a capable mechanic, the care and attention he gives the machines prevents loss of time, and incidentally indicates his skill. In a large plant the machinist always has helpers who do the routine work, attend to the changes and take care of the machine stops. Minor repairs are taken care of by the helpers or assistants. Major repairs or corrections are made under direction of the machinist. The tools usually found in a machine plant, whether large or small, will be a set of socket wrenches, several different sizes of screwdrivers, besides the mold screwdriver. A one-inch micrometer, a magazine and cleaning brush, a tooth brush and, perhaps, a channel entrance brush, a thermometer, a right-angle screwdriver, a number of small size wrenches, a well scraper, a pot mouth wiper, a bicycle monkey wrench and a matrix hook may generally be found as a part of the tool equipment. A recasting mold, ladle, matrix ear file, plunger and well brush are just as necessary as those mentioned before. The foregoing equipment of tools is usually found in the average one-machine plant and will generally answer the needs of a machinist-operator. If the operator desires a small kit of tools for his personal use he may secure them from the nearest agency of the Mergenthaler Linotype Company for a nominal sum. Screwdrivers and wrenches may be obtained at any hardware store.

NEWSPAPER WORK

By G. L. CASWELL

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier system, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company, 632 Sherman street, Chicago. Criticisms of newspapers can not be made by mail.

Move Against Government-Printed Envelopes

Printers' protest against the government printing of envelopes is bringing to the fore a matter almost as actively supported now as the proposition to give legislative relief to the corn farmers. High officials of the government, so we are informed, are taking sides against the printers' demand that the government cease its connection with the printing of return cards for private concerns and individuals on stamped government envelopes. These officials say the government is not in that business at all, but that contracts for manufacture of stamped envelopes are let regularly to large concerns which also print the return cards and stamps in the same operation while the envelopes are in sheet form. Thus, it is claimed, it costs the government "nothing at all" to print the return cards, and the transportation of the printed envelopes is the same as though they were carried blank to the postoffices where they are sold. That is the government side of it. The printers' side of it is that printing of anything but the stamps on government envelopes is competing with private business and discouraging the employment of workers all over the country; that it would be as logical for the government also to print the advertisements of business firms on the backs of these envelopes as their names on the front, as it "would cost nothing" to do it. Practically all the newspapers of the country that maintain printing shops in connection with their business are backing the move to secure relief from this competition. This relief may be delayed by this Congress, but it will not be permanently side-tracked. Printers want some action regarding it, at once, and —"eventually, why not now?"

Most Newspapers a Credit—Some a Crime

A newspaper may be a leading institution of its city and the most important daily or weekly record of the events of a community, or it may be a disgrace, a crime against a community in its failure properly to function and serve the people who depend upon it for information and reliable news. Thank the Lord, a vast majority of newspapers are leading institutions, creating the respect of their constituents and earning an honorable existence.

But we have observed newspapers of the other kind. It would not be necessary to specify where. In general, we have seen in the far South, in the Middle West, and occasionally in other sections of the United States, some papers that might be considered a downright crime against their communities, as they function poorly in a good field and leave scarcely room for a better newspaper to enter.

One paper—an alleged daily newspaper in a town of six thousand—goes to press often with only a column or two of local news stories, such as just happen to drift into the office, and these are treated in a casual way as though such work is a bore to the news staff. The general news of the community is not given. It is ignored. The pages are made up of plate stuff without even good selection. Advertisements are found in more than deserved number, for business men need and want a service of that kind. But the crime is that time is passing on and the important events of that community are not given as a record to be handed down to future generations. The omissions from the news columns are an outrage on the community and an injustice to individuals who have a right to expect note of their achievements and activities, as well as those of their friends and neighbors.

A community or a city can not be boosted or served by such a newspaper. The bane of the situation is that it is so difficult to dislodge a publication thus occupying a field. Often it is owned by private interests, politicians or grafters who want it for their own designs and protection. They support it sufficiently to keep it running, and a new paper can not be started without great hazard. In one case we know of, all the legal notices of a county are printed in a newspaper about half as bad as the one we have just described. These legals amount to whole pages, and it is plain that the politicians owning and controlling the votes of that county are directing the placement of this business, regardless of the service to the people or the merit of the newspaper.

In another fine city, many miles away from the one last indicated, is a great field for local news service, but the daily newspaper is edited by one not fit for the duties, and without a sense of true news values. Mediocre events may perhaps be given a column or two of space, while events of more importance to thousands of readers are either ignored or treated in a few lines. This newspaper is a print shop, not organized to serve its news field, but to serve the business office; it is a crime against the community, which looks to it for a permanent record of events and an entertaining presentation of the news of the day.

These papers are in striking contrast to another daily in a far western city of which we have close knowledge, where the corps of news reporters and advertising men sweep the city and community each day with a fine determination to get every item and event, no matter how large or small. This newspaper is read by practically all in the community and is praised generally for its efficiency and good value. We might say it has grown into a valuable business proposition during the years it has been rendering this great service to its community.

Many of the smaller papers, semiweeklies and weeklies, in communities not large enough to support a daily, are likewise wonderfully creditable to their communities. Usually these live and well conducted papers are praised and supported well by their local constituents, and the editors are among the biggest and most respected men in their city. Many of such men have been picked out for high political preferment, for leadership in civic affairs and as the best examples of community spirit and purpose. At one community meeting where this writer spoke recently and referred with some praise to

the two good local papers, there was an instant and vigorous applause from every person in the room. It rather surprised us and, of course, was pleasing to the local publishers. At a similar meeting in another place a complimentary reference to the newspaper drew only smiles and sneering glances, as though it were a paid compliment and not believed.

However, taking it all over the country, we find the publications merit the support of their communities, and get it, and in the county seats and small cities especially, newspaper properties are becoming more and more valuable and hard to acquire. They are the propositions that are serving their communities, making an effort to get all the news and information their constituents want and require, and in a dignified and hard-working way are making their regular record of events, to their credit and to the benefit of future generations.

Newspaper Builds Homes for Its Readers

Conscious of the fact that all over America people are striving to realize the keen joy and satisfaction of being home owners, the *Evening Sun,* Paducah, Kentucky, publishing in a town of less than 25,000 population, has just completed the second year of building and furnishing model homes that they may be an inspiration to prospective home builders, and the modern furnishing of homes already built.

In the two years the feature has netted the *Sun* over 385,000 lines of space — space a newspaper does not ordinarily get. The space was sold to participating contractors, subcontractors and material men for Saturday insertions for nineteen weeks during the construction of the homes. The *Sun* inaugurated the feature in 1924. That year it sold 140,000 lines of space during the period of construction. Contracts were made with participants to use a given number of lines each Saturday. During 1925 the paper built two model homes, bringing it 245,000 lines. And the homes were built without the paper investing any money in the venture.

Each participant contracted to wait until the homes were disposed of before money for their services or materials was received. The one home in 1924 and the two in 1925 were sold either before or during the time of exhibition. They were erected at cost.

The entire feature was handled exclusively by the regular advertising staff of the *Evening Sun* with little effort. E. H. Mammen, advertising manager of the paper, says it is the only advertising feature the *Sun* has ever instituted that did not require selling to prospects. Contractors and material men came into the office requesting they be admitted as participants, after details of the first home were announced in the news columns of the paper.

The paper reports that the building of model homes is most satisfactory indeed. The good will and prestige such a feature brings to the paper from its readers as well as its advertisers is priceless. It is needless to say that the advertising, amounting to approximately seven pages each Saturday, was a good revenue producer. The *Sun* is now making plans to build three or four more homes this year, which will more than likely treble the space sold the first year.

Observations

INDIANA has formed a new state press association on the old plan of small dues and volunteer official service.

NUMEROUS state newspaper associations will be holding their annual conventions during the month of February. It seems to be the popular month for such conventions, and we urge newspaper publishers to attend such meetings whenever possible. And it is always possible to attend some of the most important. The thing to do is to make excuses to get away from business and attend, rather than make excuses for not attending. A publisher nowadays who can not get away from the grind of his business long enough to meet and fraternize with others of his profession, and with them make a study of the business for purposes of future extension and improvement, must be lacking in organization efficiency at home. It can not be otherwise. And such a publisher needs the rejuvenating influence of such associations more than any one else.

EXECUTIVE SECRETARY H. C. HOTALING of the National Editorial Association is at this writing out in California going over the proposed itinerary of the association in June, checking up on arrangements for entertainment of the convention and the delegates when they get there, and preparing to give the information necessary to those who may expect to make the journey westward the middle of June. That is part of the efficiency of organization — having a capable man to look after and make sure of all arrangements which in general might be a confusion and a failure without some one responsible.

THE MINNESOTA EDITORIAL ASSOCIATION, at its annual meeting in February, will take up for final disposal the proposition of securing a paid field manager and conducting the state association on the modern plan of efficiency. Some of the ablest publishers in the state are advocating the new form of organization to displace the old social form with voluntary officers, and committees have been named to draft and have ready a constitution and by-laws for presentation. Members have been asked to lead in discussions of the proposition, pro and con. It looks as though the new form of organization would be adopted, although the Minnesota Editorial Association has for many years been one of the best and most progressive in the country, with officers of high character and attainments for whom they have never had to apologize. And most of these same officers are now backing the new move to retain a field manager who will work and think all the year 'round for the publishers of Minnesota.

MANAGERS of the *Evening Republican,* Mitchell, South Dakota, claim that during the month of November, 1925, that newspaper established what they believe to be two world's records. The *Republican* is published in a little city of barely ten thousand people in the southeastern district of South Dakota. The first world's record boasted of is that it is the only daily newspaper in the world published in a town of ten thousand people to build up a circulation of more than ten thousand. The second is that its classified advertising totaled 433,748 agate lines during the first six months of 1925. Circulation records of the *Republican* are kept according to the regulations of the Audit Bureau of Circulations, and the classified advertising is vouched for by comparisons with sworn statements of other newspapers in towns of similar size. It is stated as a remarkable fact that better than ninety per cent of the residents of Mitchell are readers of the *Republican.* W. R. Ronald, owner and publisher of the *Republican,* purchased the paper in 1909, and in his sixteen years has built up this remarkable record, which is likewise a great pride to his associates. Mr. Ronald some time ago began working on the theory that farmers of the district could make good use of the classified advertising columns of the paper, and this has resulted in their quite general use of classified advertising every day.

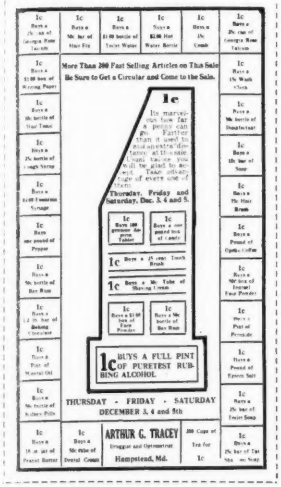


W. R. Ronald

Review of Newspapers and Advertisements

By J. L. Frazier

Janesville Gazette, Janesville, Wisconsin.—While the first page of your October 24 issue is lively, it is more so than necessary and the large number of news headlines creates a rather confusing appearance. The heads set in light-face italic capitals should be reduced in number, as it is these more than others which are responsible for the bad effect referred to. All headings are unpleasing because of the fact that there are no dashes between the decks. The effect is also somewhat confusing as a result of the decks being run together and crowded as they are by the omission of dashes. Dashes are an essential feature of news heads of more than one deck, both with respect to clarity and good appearance; they should never be omitted from between decks even to save space, as we presume they were in this issue, for we can not believe it is your regular practice. Makeup of the inside pages is very fine, the advertisements being arranged according to the pyramid, a plan that is followed by the best papers everywhere, in which the advertisements are grouped in the lower right-hand corner of each page. The advertisements individually are also quite good, but the appearance of the pages as a whole is not pleasing as a result of various styles and shapes of type being found in the different advertisements. In appearance the ideal paper is one in which the major display of all advertisements is in one style of type. This also gives a paper individuality of appearance and character, but that is more than can be expected all at once; and a paper in which the number of display faces is few may be very satisfactory. However, there is no chance of a paper being attractive when many are used. The magazine section relating to the paper itself and featured by a reproduction of part of the first page of Vol. 1, No. 1, issued August 21, 1845, is interesting and very good from a typographical standpoint. It contains much interesting local historical matter, so we are sure it was received with interest. It also gave you a fine opportunity to exploit your paper and draw attention to your fine equipment.



Clever advertisement for a one-cent sale, from the Hampstead (Md.) *Enterprise*, in which the feature panel is made up of rules in the form of a figure "1."

The Enterprise, Hampstead, Maryland.—Although we should like to see a few more news heads of fair size on the first page, the issue for December 4 is nevertheless very good. The page is mighty clean looking, and the neat and even presswork contributes materially to that effect. The advertisements are also very good, the Tracey one-cent sale advertisement being unique and especially effective. It is reproduced.

Ervin Baldwin, Cedar Rapids, Iowa.—We recall the handsome and effective advertisements you used to send us when you were a printer some years ago. It is a decided pleasure, therefore, to receive the fine collection of advertisements of the Fair Store, of which you are advertising manager. Their typographical excellence effectively demonstrates the value of your early training in the print shop. We are reproducing two characteristic examples of your forceful style of layout.



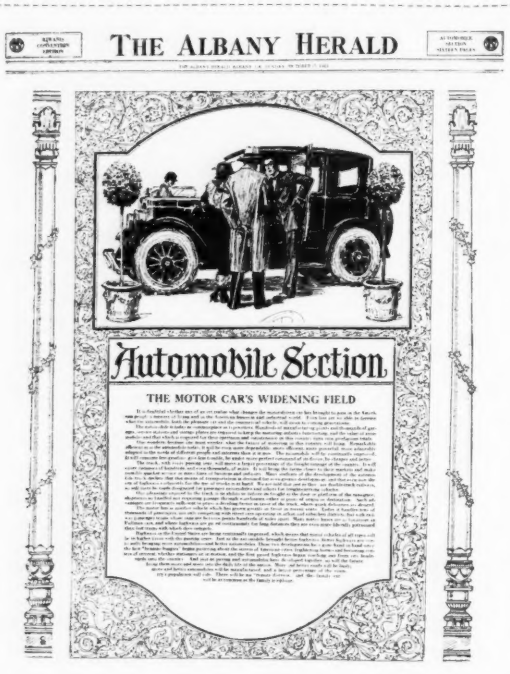
The original of the clothing advertisement herewith reproduced in miniature occupied a full page in the newspaper, so it is easy to visualize how really effective it was. By Ervin Baldwin, advertising manager of The Fair, Cedar Rapids, Iowa.



Department store advertisement by Ervin Baldwin, advertising manager of The Fair, Cedar Rapids, Iowa, who some years ago contributed to this department examples of his work as a compositor. This page is distinguished by excellent balance and distribution of strong display features.

Kingston Daily Standard, Kingston, Ontario.—Many of the advertisements in your special holiday issue are excellent, but some of them are crowded with larger than necessary text matter, often set in bold face, while others are overdisplayed and feature the use of too many styles of type, often unrelated as to design, shape and tone, and these also are crowded and confusing. Even in the advertisements of better design we sometimes find three or four styles of type. The ideal condition exists when one style of type is used for the major display of advertisements throughout a paper. If that ideal can not be realized, or if you don't care to realize it — holding, perhaps, as many do, to the fallacious idea that each advertisement should have a different dress in order that it may stand out adequately — then the typography of individual displays at least should be consistent. While not perfectly uniform, the printing is good. The first page of the regular news section is very good, too, the heads being of excellent style, but they are not arranged in as orderly a manner as they might be, particularly in the lower part of the page. The effect throughout should be as symmetrical as possible; that is, the heads on the right side of the page should balance those on the left. On a seven-column paper, for instance, there should be heads at the same points in the first and seventh columns, in the second and sixth, and in the third and fifth.

Albany Herald, Albany, Georgia.— Your "Kiwanis Convention Edition" is one of the finest specials we have seen, a fact of greater significance because of its great size, at least as related to the size of your city and the extent of your equipment. To produce an issue of 164 pages, bearing 15,379 column inches of advertising, in a city of only fifteen thousand people is an achievement to be proud of. We do not doubt that it is the largest newspaper ever published in your state; possibly it is the largest edition ever issued in any city of fifteen thousand inhabitants or less. Editorially, too, the paper is fine, having an exceptionally large amount of well written and appropriate matter, which is nicely made up throughout the paper. The best mechanical feature is the presswork, the inking and impression being just about perfect; the color is uniform and in our opinion just black enough. Advertisements are also unusually fine and are characterized by simplicity of arrangement and restraint


THE ALBANY HERALD

Automobile Section

THE MOTOR CAR'S WIDENING FIELD

First page of one of the sections of a large special edition of the Albany (Ga.) *Herald,* featured by exceptional decoration and illustration, which make the issue appear to be just what it is — a real special.

in the number of points that are emphasized, and the effective display of those features. Most of the advertisements are also attractive, but some are not so pleasing as they might be, because of the mixing of unrelated types, the extra-condensed Cheltenham and the block-letter type being the chief offenders. We should like to see the Caslon Bold more generally used, especially since the paper is otherwise so fine. In some advertisements the display — especially that of minor display lines — is too large.

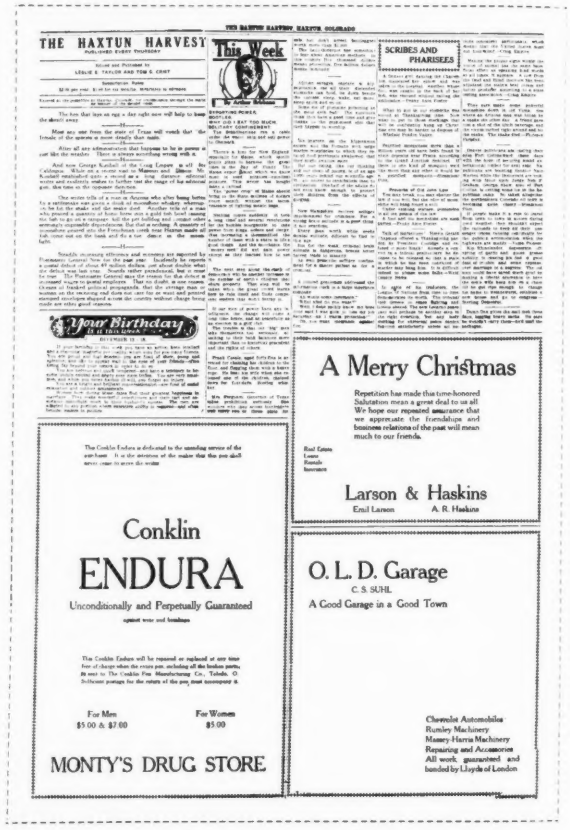
N. E. Humphrey, Smithfield, North Carolina.— Makeup of the first page of all sections, and all issues, of the *Herald* is mighty fine; in fact, the outstanding feature of excellence. Advertisements are also unusually good, but all the good features are handicapped by the fact that the printing is poor. There is altogether too much slurring and offsetting, much more than is necessary even with the type of press you apparently have in use, that is, one of the flat-bed, perfecting kind. You can do better, far better.

The News-Reporter, Whiteville, North Carolina.— Something is wrong with the ink, the rollers or the blanket of the press; we even see evidence in places of the face of slugs being blistered, sometimes just about burned off. You can not expect a good print unless all these things are in A-1 condition. Most probably the trouble is with the rollers or with the blanket. First page makeup is interesting and well balanced, and the headings are quite good in general form, too, although word spacing is often wider than is admissible even in news headings, where obviously the same high standards can not be expected or demanded as in body composition. Advertisements which do not show up well would look much better if the presswork were right, which means they are well arranged and satisfactorily displayed. The worst fault with the advertisements concerns the decorative machine border that you use on almost all advertisements. The paper is, of course, better looking because of this uniform border — and as compared with what the effect would be if a medley of borders were employed — but is not so attractive as if rule borders were the standard. Single, parallel and triple rules of two-point face would be adequate for all sizes of advertisements in your paper. Another good feature about the paper is the way the advertisements are arranged, being consistently pyramided. In view of the good points we have mentioned, which go so far toward making an attractive publication, it is regrettable that their effect should be nullified by poor printing. An inferior piece of composition that is well printed from legible type has merit in the fact that it can be read with comfort and ease, but the best composition imaginable will go for naught unless the printing is at least fair. Look into your pressroom.

Beg Your Pardon

Our apologies are tendered J. C. Bernstein, of the Bernheimer-Leader Stores, Baltimore, Maryland, because we erroneously credited one of Mr. Bernstein's advertisements to Linn D. MacDonnold, also of Baltimore. Mr. MacDonnold submitted a number of advertisements, among them some for the Bernheimer stores. He very carefully marked those for the copy of which he was responsible, also those for which he should be credited only with the typography. We inadvertently credited the one shown (December issue) to Mr. MacDonnold, stating it was "by" him. Of course, as this department relates only to the mechanical responsibility, and that is generally understood, the statement that the advertisement was "by" Mr. MacDonnold could be justified. However, Mr. Bernstein is offended at having his work even so credited to another, and Mr. MacDonnold has been put in a false position through no fault or intent of his own. To both gentlemen, therefore, our apologies are tendered.

Western Star, Coldwater, Kansas.— Your special holiday issue of December 18 is handsomely printed. Just the right amount of ink is used and it is uniform throughout each page and the paper as a whole. The advertisements are neat looking and sensibly displayed, restraint being properly exercised as to the number of features emphasized. This permits of greater contrast and strength being given the display lines and makes the ads. inviting in appearance because the bizarre and confusing effect of many features is side-tracked. They are easy to read in consequence of the body being presented in the form of text matter in legible sizes. We have one suggestion to make: When another year rolls around and you are again getting up this annual edition, run a half-point rule just inside the holly border. Such a rule unifies the border and knits it more solidly together, hence the border and the advertisement have an effect of greater unity and solidity. When a unit border is used without something continuous to lock it together, each definite unit becomes a force of attraction; the rule referred to tends to eliminate the effect of a border being made up of many different parts.


THE HAXTUN HARVEST

This Week

SCRIBES AND PHARISEES

Your Birthday

A Merry Christmas

Repetition has made that time-honored Salutation mean a great deal to us all. We hope our repeated assurance that we appreciate the friendships and business relations of the past will mean much to our friends.

Larson & Haskins

Conklin ENDURA

Unconditionally and Perpetually Guaranteed

O. L. D. Garage

C. S. SUHL

A Good Garage in a Good Town

MONTY'S DRUG STORE

Editorial page from special holiday edition of the Haxtun (Colo.) *Harvest,* in which the advertising display throughout is set consistently in Cheltenham Wide. Who will say that the advertisements are weak or that their effectiveness would be heightened if the display were in bold face?

Haxtun Harvest, Haxtun, Colorado.— It is a pleasure to receive your special holiday issue and find so many fine advertisements, the display of which is done in one type face throughout the whole paper, and a light face at that — Cheltenham Wide. Just to show that advertisements do not lose, but, rather, gain in effectiveness by the use of light-face display, we are reproducing a page from the issue. Obviously, the paper is more attractive than it would be if bold-face types were used for major display of advertisements. The printing is as good as the composition of the advertisements; in short, your paper is "one in a hundred." The unit machine border is just a little too weak to match the tone of the type and to give the desired solidity and unity of effect to the advertisements. We suggest the use of plain rule borders instead. They will improve the appearance of the advertisements considerably.

EDITORIAL

IT IS CHEAPER in the long run, and far more satisfactory, to create a new order than to butt into your neighbor's business and take his customers away. There is also the possibility that your neighbor may turn about and take two from you for every one you take. There is more glory in one order created than in ninety and nine taken away from the other fellow.

Thanks for the Christmas Greetings

They came to us by the hundreds, from friends in all parts of the country and in foreign lands as well, even from China and Japan. In former years we used to list each sender by name and address; this year the great number of greetings made such a course impossible; it would have taken up too much of our space. Therefore, we must tender our appreciation and thanks in bulk — en masse, so to speak. We thank you all.

The Typographic Library

On page 768 of this issue of THE INLAND PRINTER S. H. Horgan gives an extended report of the opening of the American Type Founders Company's new Typographic Library and Museum at the Jersey City plant of the company. The nucleus of the library was established a number of years ago and has been added to as the years have passed. Two years or so ago President Nelson sent Henry Lewis Bullen, the curator of the library, to the printing centers and book marts of Europe, with instructions to buy any and every book that would enhance the value of the library as a source of inspiration and information for the American student of good printing. No happier choice could have been made. Mr. Bullen is a connoisseur of the highest rank of good printing and beautiful books. He has spent practically his whole life in the atmosphere of the lover of art in bookmaking. With this foundation to start on, and the resources of the American Type Founders Company to back him up, it is but natural that he was welcomed with open arms where books on good printing were to be viewed, and that he augmented the former collection of such books in the Typographic Library considerably by judicious purchases.

This augmented collection necessitated additions and rearrangements of the former library; new wall and floor cases had to be made for the proper display of the books and more floor space had to be made available. The old library, crowded as it was before, had to be transformed in keeping with its added importance. Thus the American Type Founders Company has, for the first time, gathered under one roof art treasures of centuries past and has made it possible for the American student, for a long time to come, to delve into masterpieces that were formerly scattered around in a dozen different countries. It is a herculean task properly and auspiciously consummated with untold value to the printing industry of the present and the future — a monument to unselfish devotion to an ideal. Both Mr. Nelson and Mr. Bullen are to be congratulated on this happy culmination of their labors.

But, even though the generosity of the American Type Founders Company has been heavily taxed by the gathering of such a treasure for the benefit of American printers, we believe we are voicing the wishes of a big majority of those interested by suggesting that before this valuable exhibit is permanently anchored at Jersey City it be taken on a tour of exhibition to the different printing centers of the country, such as Boston, Philadelphia, Washington, Pittsburgh, Cleveland, Detroit, Cincinnati, St. Louis, Chicago, Minneapolis, Denver, San Francisco and Los Angeles. It would add to the expense, of course, perhaps considerably; but it would give a number of printers and students of printing, who never may go to Jersey City, a chance to see the exhibit. As an educational feature it no doubt would be worth all it would cost. We submit the suggestion for the consideration of Mr. Nelson and others.

Your Errand Boy Is Your Representative

A dirty messenger stood at the desk of Jim Forbes, holding in one grimy hand an envelope containing proofs from the Cosden-White Printing Company, and in the other hand, equally grimy, a receipt book.

Jim looked up from his desk shortly, and the boy handed him both the envelope and the book with a curt "Here!" thus indicating that he desired Jim's signature.

A more grimy-looking character Jim had never seen, except possibly in some of the slums of the city. Surely the boy was not a regular messenger boy — as the Cosden-White Company was noted as being one of the finest printing plants of the city. As far as Jim knew, this was correct. He had never thought much about a printing plant before; whenever he had had an order he had merely sent it over.

Now, however, as he sat there, the thought came to his mind: Is that concern really progressive? Is it the concern for me? Can any one afford to send out a representative so ill kempt? Is it not indicative of laxity in management if no one pays any attention to how its emissaries are clothed when they are out on company business? And if the concern pays no attention to these details, is it not possible that it is likewise negligent in the matter of the printed product? Jim thought so, and decided that the Cosden-White people had had their last job from him. He ruminated to himself: "Just as surely as the clothes of the boy indicated his slothfulness, so did his appearance mirror the character of the printing firm he represented."— R. G. H.

Could It Be Remedied?

We have in our office, as have numerous other printers, quite a collection of cabinets for paper samples, all donated by paper dealers and manufacturers with whom we have been doing business in years past. These cabinets are of many shapes, colors and materials. Some are made of metal and are painted grayish-green; others are made of oak, basswood, etc.; some are stained dark, others light; some have a golden oak finish, others an antique finish. Some are nine inches high, others twelve and fourteen inches. They have all the necessary features of utility of purpose, but they surely lack the harmony of structure and color which is so necessary when an ensemble of beauty is desired.

We fully understand that it is not polite to look a gift horse in the mouth; but we just as fully understand that paper merchants and manufacturers are as solicitous of the printer's well-being as he himself may be. In other words, we know that this condition is merely an oversight on the part of our paper purveyors; that they are all anxious to see the printer's office tidy and well kept.

Of late years there has been a tendency among the better class of printers to furnish their offices harmoniously and appropriately; not like the eyesores they used to be. A better grade of desks and chairs is bought and installed, every piece an harmonious link of an harmonious whole. Even where economy necessitates the cheaper grades, careful selection of woods and stains still makes for harmony and unity. But the paper cabinets stand out conspicuously as belonging to a past age. A little standardization even in this line may not be amiss.

Courtesy Over the Phone

Jack Dunwoody, general manager of the Acme Printery, ordinarily was a mild-mannered person. He was known among his associates as "Smiling Jack," not only for the broad smile that was always in evidence, but for a personality that constantly radiated good cheer. It was a pleasure to count him as an acquaintance, and his friends were legion. Seldom were his spirits dampened, but today, to put it mildly, he was peeved.

This morning the service station had promised him his car, which he needed badly in order to see his customers. They had failed to fulfil that promise, and each hour's delay caused Jack to become more peeved. If only he had that garage man here he would tell him what he thought, Jack said to himself. He had attempted to reach him by phone several times — but each time he was told that that busy individual was out, and that his mechanics were trying to fix his car. At any moment he was expecting a call from the garage.

At about this time two calls came over the telephone switchboard at the same time — both for Jack Dunwoody. The switchboard operator, who, by the way, was very efficient and extremely courteous at all times, hardly knowing which connection to give Jack first, called across the office to Jack and stated that the garage man and Mr. Smithers of the Burling Soap Works (one of the printery's best customers) were on the wire.

There was a little mixup of signals — the phone operator, thinking Mr. Smithers' call more important than that of the garage man, gave him right of way. Jack's thoughts seemed only in one channel — that of bawling out the garage man — and so, without a moment's hesitation, he started in to give vent to his feelings in a most vitriolic manner. And Mr. Smithers was at the other end of the line!

Consternation reigned for but a moment in the mind of the switchboard operator and then in an instant she acted, stating to the two parties, in a most pleasing and quiet manner: "The wires seem to be crossed. Just a moment, please, Mr. Smithers, and I will connect you with your party."

With that little forethought she had offset what might have been a severance of profitable business relations for her firm, just because of the temporary "blowing off" of its general manager. She had "proved her weight in gold." The moment Jack Dunwoody heard her cut in on the line he realized his mistake, and he resolved that he never again would rage over the telephone.—R. G. H.

Are We Heading Backward?

Contemporary American typography, as practiced by our best printers, leads the world in beauty of conception, simplicity of structure, and strength of performance; no doubt about that. It is the result of a combination of skilled craftsmanship, good taste, and good judgment on the part of the printers; devotion to ideals and a sound historic foundation on the part of the type designers, and a broad point of view and a desire to see the industry develop along lines of dignity on the part of the type-founders. This combination has been revolutionary in its effect; it has brought us safely out of the mazes of the twisted rule period with its atrocious type faces, like the Iroquois and the Cosmopolitan series, and the Woodruff stipple initials and borders, to the simplicity and beauty of the Caslon, Bodoni, Goudy, Cloister Old Style and Garamond series. It has been a decided step forward, of which all lovers of good printing are proud and pleased. Naturally it would seem that we would hold on to this leadership with all means at our disposal.

But there are signs in the offing that point in the opposite direction. There is a tendency, it seems, even frequently observed, "to lead type from the path of sobriety into strange ways where beauty is marred or obscured," as the Zellerbach Paper Company, San Francisco, says in its Bodoni folder just off the press. This tendency has even resulted in the importation of German type faces as lacking in beauty as any ever produced by the old Bruce typefoundry; why, we are not able to understand, as any of the old Bruce faces could have been reproduced probably at less cost.

There seems to be among us those who are always hankering for novelty; who are always straying from the beaten path. This is commendable if founded on good judgment and common sense; the trouble is, however, that it is usually those lacking in these attributes who wander away from the path, who transgress accepted fundamentals of beauty and good taste, and thus mar and obscure when their intention may be the other way about.

A suggestion to our good typographers, young and old, may therefore be in order: Don't let anything sway you away from the typography as developed during the last quarter century of painstaking effort. Keep on as you have been headed, and American typography will retain its world leadership.

FOREIGN GRAPHIC CIRCLES

By OUR SPECIAL CORRESPONDENT

GREAT BRITAIN

THE Lanston Monotype Corporation has just opened an office in Glasgow.

THE Amalgamated Press Athletic and Swimming Club has now endowed two beds in the Caxton Convalescent Home at Limpsfield.

LITHOGRAPHIC practice does not as yet appear to be affected by the new photographic typesetting appliances, even though lithographers are generally keen to appreciate any late developments in these new ideas and would welcome their adaptation.

THE first compilation of trade-marks in England has just been completed by the Monomarks Company. Though restricted to combinations of letters and numerals, purely pictorial designs having been ignored, more than 120,000 registrations have been entered.

THE *Farmer and Stockbreeder,* a weekly, has changed owners. It is stated that the price paid for it was about £500,000, the highest sum ever paid for the good will of a British weekly. For some years past it made an annual profit of £50,000. It was started in 1843.

THE Oxford University Press has issued an international catalogue of scientific periodicals. It was gotten up through the efforts of a number of scientific societies and the help of a fund set apart for the purpose by Carnegie. It lists some 24,000 publications.

THE London School of Printing has been provided with an additional floor and now looks forward to being able to extend the instruction in composing and photographic work. It had 2,300 students last year. It is now probably the largest printing-trade school in the world.

THE Printers' Medical Aid and Sanatoria Association has decided to purchase the Hermitage Convalescent Home at Hastings. This has accommodation for more than one hundred patients. The association has over 43,000 members and in the past year gave aid to some 17,000 persons.

FRANCE

A TRADE paper, in discussing accents, says that in the French language their first use was in the early years of the seventeenth century, about the same time that the Académie Francaise came into being. Under the reign of Louis XIII. their usage was definitely established, French writers having systematically adopted them. Their origin, however, was far in the long ago. Their invention is attributed to Aristophanes of Byzantium, who lived in Egypt three hundred years before the Christian era. At the time of Augustus the Romans employed accents; but they had neither the grave nor the acute mark, the mark which they used being one to distinguish words of like spelling but of different meaning.

THE *Courrier du Livre* reports that modern French music is the most popular of all that comes to Greece from foreign countries. This favors the French publishers of music *a la mode,* operettas, dance airs, etc. It is admitted that the German publishers are masters of the market in all that concerns classical music. Their editions are preferred because of the lower price and the neatness of the printing. As to the French, they have still some progress to make.

ITALY

BECAUSE of doubts having met the statement that certain foreign printers were using type cast from the matrices of the original Bodoni type faces, Professor Boselli, director of the Royal Palatina Library at Parma, makes this statement: "The original matrices and the punches of the immortal printer, Giambattista Bodoni, are still kept carefully in locked safes in this Royal Library, to which his widow, Paula Margareta Dall'Aglio, presented them in the year 1843. In 1922 the ministry of public instruction gave permission to Mauro Vassetta, a sufferer from injuries received in the war, to use the matrices of twelve sizes of the Bodoni faces to cast new fonts, with the proviso, however, that a copy of everything printed therefrom must be given to the Palatina Library. Vassetta associated himself with a printing office in Montagnola, from which books set in the original Bodoni faces are now issued.

TURIN has two printing-trade schools, the Regia Scuala Tipografica e di Arte Affini and the Scuole Professionali Don Bosco. Florence has one, the Scuola Florentina del Libro. Bologna has one, the Scuola d'Arte Tipografica. Milan has one, the Scuala del Libro. All were well represented at the Second International Book Fair in Florence.

SWEDEN

OUR foremost contemporary in this country, the *Nordisk Boktryckare Konst,* of Stockholm, has lost its assistant editor, Carl A. Lagerström, who passed away June 26 last. He was born in Stockholm December 12, 1869. He was associated with his brother, Hugo Lagerström, in the publishing of *Nordisk Boktryckare Konst,* which is now in its twenty-sixth year.

RUSSIA

THE history of typography in Russia has hitherto lacked a close investigation of the evolution of its type faces. To assist those studying this subject, the State Publishing Department at Moscow has issued a bibliography of Russian printing types, which was compiled by W. J. Adarjukoff. This work contains a description of some 242 differing styles produced in the years 1490 to 1923, as well as a list of Russian books, periodicals and monographs in which the topic of type faces is discussed.

POLAND

DUE to the fluctuating value of Polish money, the newspapers raised their prices one-third, beginning with October 1, 1925.

A SECRET Communistic printing office was recently discovered at Lemberg and sequestered by the police. Great stacks of propaganda literature were found. It is presumed that the office belonged to the Communistic organization of Ukrania.

AUSTRALIA

ON THE recent occasion of the United States fleet visiting Sydney the Sydney *Mail* issued a special number of fifty-two pages, devoted to articles about the fleet, its personnel and the welcome it received. Numerous illustrations pertaining to the event, which appears to have been made much of by way of receptions, entertainments, etc., swelled the reports of courtesies received.

INDIA

A MESSAGE from Simla announces that the legislative assembly has passed a bill substituting a specific duty of 1 anna (or 1 penny) per pound on certain kinds of paper for the ad valorem duty of fifteen per cent, in accordance with a recommendation of the Tariff Board. The debate on the matter occupied nearly two days. Several members condemned the government's policy.

ARGENTINE

THE *Critica,* one of the foremost South American newspapers, has secured extensive new quarters on the Avenido Mayo, a principal street of Buenos Aires. When the modern machinery purchased for its plant is installed it will rival the best equipped newspaper establishments in the world. The *Critica* claims the largest circulation of any daily south of the Mason and Dixon line.

SWITZERLAND

THERE is friction between the typographers' and the lithographers' unions regarding the jurisdiction over offset workers.

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should reach us by the tenth day of the month.

The Legacy of Frank Munsey

FRANK ANDREW MUNSEY died at the Lenox Hill Hospital, New York, December 22, with forty million dollars to his credit, the major part of which he left as a legacy to the Metropolitan Museum of Art, New York city. Forty-five years ago he selected New York city, the most inhospitable spot in the country for a stranger without friends or money, as the field of his life-work. He was without experience in the work he had chosen, had only a scant education, and not more than $40 in his pocket. In a small city in the Maine woods he had, according to his own story, "picked up telegraphy and was using it as a stepping stone to something better, a means to an end; but to get out of one kind of activity and into another, for which one had no special training, is not easy. I learned this fact through bitter disappointment and many heartaches. The four walls of a telegraph office were to me as a cage to a tiger yearning for the boundless freedom of the jungle. I knew at that time, as well as I know now, that I could do things. The thought of immediate money had no weight with me, no consideration. It was the future I wanted, a future in the big world, where things are done in a big way."

One of Munsey's friends, connected with a publishing house, left Augusta for New York. The incident fired the ambition of the telegraph operator who, however, was without capital, but wanted to become a publisher.

In New York he spent his capital of $40 for the rent of a little room, an $8 table and a few cheap wooden chairs; for paper, pens and ink. Such was the beginning of what probably is the greatest outstanding success in the American publishing field. As an interesting romance it parallels the ups and downs of that other great publisher, Alfred Harmsworth, of London, who, at the close of his career as Viscount Northcliffe, was considered the greatest figure in the publishing world.

Two months and nine days after Frank Munsey landed in New York the first issue of the *Argosy*, an eight-page illustrated paper for boys and girls, was published with Munsey as editor. Five months afterward the publisher failed. "My very life was centered on the work I had undertaken," he afterward related. "I had been putting eighteen hours a day into it. I had been working with the most intense interest and the keenest enthusiasm. The crash came like a bolt from the blue sky, and again left me pretty nearly high and dry, with but a few dollars in my pocket, as I had drawn only as much of my salary as I needed for my slight expenses."

The failure of the first publisher left the young editor in a predicament. A thousand dollars, which the defunct firm owed to Munsey, was written off the books in exchange for the good will of the *Argosy* — and matters were there left much as they had been before. Munsey borrowed $300 from a friend in Maine and went ahead. Money had been received for subscriptions, and it was a matter of honor that the magazine should go on.

"I was everything from editor and publisher down to office boy," Mr. Munsey wrote. "And editor to me meant writer and contributor as well. I wrote much of the paper myself—freshened and brought up to date old things that had been published years before."

From that time on there were ups and downs aplenty until success finally came. The rigorous training of the youth on the Maine farm admitted of no failure, no turnback. Munsey had aimed high from the start, and his whole life depended on his reaching his goal. Like the lad who had been told to keep the duck's tail wet, he was always on the go. But his indomitable will triumphed over every obstacle. So when he died just before Christmas he was the owner of some of the most valuable newspaper properties in the country, his own personal estate having been variously estimated at from thirty to forty million dollars.

But the value of the legacy of Frank Munsey can not be measured in dollars and cents. Great as his fortune may be, it becomes insignificant when compared with the lesson his life story teaches American youth. True, there was nothing particularly new in Frank Munsey's career; many another has started with nothing and made a success of it; many have conquered obstacles. The country is probably full of them. But somehow their successes were more or less the result of circumstances; more or less the inevitable outcome of accidental happenings, or of luck, so to speak. Not so with Frank Munsey. There were no accidents, no luck, helping him along. Without giving the outcome a single thought, he had made up his mind to go out into the world to do something big; and he did it, not even for a moment considering retreat when the clouds were black as night and everything seemed hopeless. Time and again he staked his all for his goal, and reached it. Like the heroes of many of the stories he wrote or published, the poorly prepared and poorly educated country lad came to the big city and conquered through sheer force of will. That's the real legacy Frank Munsey left to American youth.

Charles Collins Honored by Chicago Supplymen

CHARLES COLLINS has been secretary of the Chicago Printers Supplymen's Guild for the last ten years. He is also president of the International Printers Supplymen's Guild, having been elected at the annual meeting last fall. Charley has been an untiring worker for the local organization; he has spent freely of his time and sometimes also of his money to make it a success; and he has succeeded. With the January meeting this year the organization finished ten years of activity in the local field. This occasion the members embraced as a suitable one to show Charles Collins what they thought of him. So, in all earnestness but as quietly as possible, they collected among themselves a goodly sum of money for which they bought one of the most up-to-date radio sets from a Chicago manufacturer. At the meeting, just after the election of the new officers, E. H. Gleason, of THE INLAND PRINTER, presented Mr. Collins a four-color illustration of the beautiful radio set which, he said, was a token of the esteem in which the members of the guild held their secretary — an appreciation of the long and untiring services he had given the guild — adding that the set itself would be delivered to its proper place on the morrow. It was a real surprise, so far as Mr. Collins was concerned, or else he is a better actor than his confreres believed.

At the same meeting J. P. Cline, of the Cline Electric Manufacturing Company, was elected president; O. H. Kepley, general sales manager of H. B. Rouse & Co., vice-president; Charles Collins, secretary, and Bertel O. Henning, treasurer.

The Calendars of Nineteen Twenty-Six

By Robert G. Heir

EACH year it is our privilege to receive calendars from all parts of the country — yes, even from the world at large — as specimens of printing in its many varied branches. And this season's offerings contain, we think, some of the most striking in beauty, most novel in idea, and most practical in utility that have heretofore been produced. To the printers in the offset field possibilities are unlimited in regard to artistic display — and from the specimens received it is clear that they fully appreciate the advantages offered by that method. Their reproductions of paintings are astonishingly thorough in detail, and it can be said without fear of contradiction that the artist viewing these reproductions will not become frantic because the printed specimens bear no resemblance to the original.

To the letterpress printer who uses foundry type, borders, etc., is given credit this year for producing some very novel ideas that can be adopted by others with equal profit. A number of the specimens received have that simplicity in type arrangement that is so desirable in modern typography.

More and more the calendars of today are getting to the three-month plan—the printing of the calendar for the current month as well as for the month just past and the following one. It is often necessary to either refer to a date past or one to come. Therein lies the practicability of many of the calendars received. We believe that as time goes on, all calendars will be made in this manner, and we are glad to note the improvement.

Of necessity, all calendars could not be reviewed here — space is too limited. Those firms whose calendars were repetitions of previous years are not mentioned — and of these there were quite a few. The following detailed description covers the others:

The Gerlach-Barklow Company, Joliet, Illinois.— Once again this company has produced a truly marvelous art calendar. This year the subject chosen is "In the Garden of Dreams," by Chester K. Van Nortwick. It was reproduced by the offset process, and it is our belief that none of the beautiful coloring has been lost. It is truly a masterpiece.

The Graphic Arts Engraving Company, Incorporated, Philadelphia.—A calendar that immediately captures the eye and the heart has been produced this year. The picture is that of a child playing pirate, and is from the brush of Frank Godwin. It is a four-color process job, and is surely a calendar of real merit. A significant feature is that no advertising appears on the calendar proper — but is limited to the firm name appearing on the pad. The pad is likewise in harmony. The company is to be congratulated upon bringing forth a truly worth-while product.

Edwards & Deutsch Lithographing Company, Chicago.— A very convenient desk calendar for business men. It tells at a glance the number of days from one date to another within a period of six months.

Crane & Co., Dalton, Massachusetts.— A neat and distinct wall calendar printed on samples of their glazed and unglazed bond papers. It shows very good presswork.

The Champion Coated Paper Company, Hamilton, Ohio.— As usual, this year's calendar is the work of a master. The main thought stressed for the year is "Value" — and for each month a different reason is stated why the Champion organization gives it. The decorative material is the product of George F. Trenholm. Presswork and color scheme are of the best.

John A. Roebling's Sons Company, Trenton.— This company has taken the painting of Bear Mountain Bridge, by Peter Marcus, as its motif. It is a picture of a suspension bridge, and as the Roebling company manufactured the wire cable for it, the subject is particularly appropriate. The calendar is of the semiart-business type, and is very neat.

The Henderson Lithographing Company, Cincinnati.—"Molly and Mickey," by Haskell Coffin, is the subject. It is a beautiful specimen of offset printing, and will be of inestimable value as a piece of advertising.

William F. Fell Company, Philadelphia.—To commemorate its golden anniversary, the calendar was changed to the three-month idea. The preceding and succeeding months carry a shaded background, and are set a trifle smaller than the main calendar. A very good business calendar.

Eilert Printing Company, New York city.— Another calendar of the month before and after plan. It is purely a business calendar, but executed in a simple manner that denotes artistry.

Enterprise Publishing Company, Burlington, New Jersey.—This company has taken a photograph of a landscape, put it in a frame similar to that used by professional photographers, and has produced a very pleasing little calendar.

McDaniel Press, Indianapolis.—This year the Christmas greeting and the calendar were combined, the motif of the calendar, a poem by Edgar Guest, being the Christmas greeting. The composite result is attractive.

Gatchell & Manning, Philadelphia.— Ben Franklin, the twelve zodiacal signs, and the dates "1776—1926" denoting the forthcoming sesquicentennial exposition, are attractively put together to make a very neat calendar. The color scheme and general design show excellent workmanship.

Isaac Goldmann Company, New York city.— Fittingly to observe the completion of fifty years of service this company has produced a calendar done in gold and black. It is rich but not gaudy, marked by the simple elegance that can be obtained only by a master. It is a product to be proud of and one of the best we have seen.

The Blade Printing & Paper Company, Toledo. — A desk calendar pad of the weekly type, attractively put together. Each page carries the dates for a week, with necessary memorandum space for each day, and at the bottom the company's advertisement, of which there are eighteen different kinds.

Fleet-McGinley Company, Baltimore. — A weekly desk pad calendar containing the days of the week and space opposite for memoranda. The company uses an advertisement at the top of each page, as well as a trade-mark in tint in the space used for memoranda.

Stettiner Brothers, New York city.— A wall calendar of the reminder type. Each page contains the days of the week, with space for memoranda, a complete yearly calendar, and, of course, the advertisement of the company. It is cleverly gotten together, and is a nice specimen of printing.

Insurance Press, Incorporated, Boston.— A wall calendar measuring 19½ by 27 inches, printed on heavy Aladdin stock, and headed by the firm's trade-mark. The type used on the pad is ninety-six-point Gothic. In the back there is a handy reference calendar of three years. The lettering is hand-drawn, and is very neat.

The Case, Lockwood & Brainard Company, Hartford.— "The Old Railroad Station," a wood engraving by Morton C. Hansen, is the illustration used this year. As usual, the calendar is distinctive and shows good workmanship.

McGill Colortype Company, Minneapolis.— This company has placed all twelve months on one large sheet, and headed it "Labels" in six-inch type. The heading is in four colors and embossed. The over-all size is 26 by 44 inches; for those who like their calendars large, this one fills the bill.

R. Hoe & Co., Incorporated, New York city. — For the saw division of this company a large semiart and business calendar was produced by the Thomas D. Murphy Company, Red Oak, Iowa. A beautiful picture, "The Grand Canyon Through the Pines," measuring 15 by 20 inches, is attractively lithographed. Various kinds of circular saws are illustrated. The calendar pad itself carries a tint background showing the factory in a frame of circular saws.

Kalamazoo Vegetable Parchment Company, Kalamazoo, Michigan.— A lithographed calendar in four colors on cream-colored stock, showing the factory at Kalamazoo. The litho. is tipped on brown Aladdin cover, and presents a neat appearance.

Commercial Printing & Litho Company, Akron.— A large wall calendar done by the offset process, featuring the picture of a beautiful auburn-haired girl. As executed by this company this work of art proves them master craftsmen.

Honolulu Advertiser, Honolulu, Hawaii.— From this far-away country comes a wall calendar, the motif of which is "Surf Riding," picturing in four-color process Hawaii's all-year sport. The colorwork is excellent.

The New Jersey State Home Printing Department, Jamesburg.— A splendid example of linoleum block printing, done by the boys of the institute with an average age of fifteen years. The work indicates skill far beyond their youthful years.

Wanner Machinery Company, Chicago.— A small art calendar of pleasing tones.

York Printing Company, York, Pennsylvania. — A pleasing wall calendar of the three-month idea, well gotten up and printed. The background is a light blue tint, upon which a design in a trifle darker blue is printed. The name of the firm is printed in a darker blue and outlined in black. Color is added in a design at the top — a monk seated at a desk entering items in a book, in candle light. The candle light and the background of the design are in red. Altogether this wall calendar is one of the very best we have received and merits a place in any office.

Peerless Press, Incorporated, South Bend.— This concern has produced a really clever idea in its present calendar. It is dedicated to the business men of that section of the country, and for each month the masthead contains a picture of some one prominent man, as well as an inspiring message over a facsimile signature. To say that it is effective would be putting it mildly.

Sam'l Bingham's Son Manufacturing Company, Chicago.— "Old Times in the Print Shop" is the subject of the twelve cartoons appearing on this calendar, one for each month. In each cartoon an episode familiar to all old-time printers is cleverly depicted. It is the work of the merchandising department of Kenfield-Leach Company, Chicago, and this company can well be proud of it.

Wild & Stevens, Boston.— A practical business calendar in every way.

Princeton University Press, Princeton.— A neat little library calendar, having as an illustration a wood cut of an old-time printing office.

Brammond Press, Indianapolis.— A small, but attractive lithographed and embossed calendar.

Libbie Printing Company, Boston.— A large wall calendar of the "poster" type.

Kohl & Madden Company, Chicago.— A practical calendar of the three-month idea, showing the results of the company's inks.

The Tudor Press, Incorporated, Boston.— The calendar this year has as its motif a beautifully lithographed reproduction of "The Clipper Ship," by Myron Clark. The practical value of the calendar is in the three-month idea.

The Columbian Rope Company, Auburn, New York.—The illustration is that of a California clipper leaving the port of New York for the new-found gold fields, and is titled "The Gold Seekers, 1849." It is a faithful reproduction of an original painting by the noted marine artist, Charles Robert Patterson. The lithography is of the best. Below the illustration appears the three-month pad.

Lincoln Trust and Savings Bank, Chicago.— An illustration of St. Gauden's statue of Abraham Lincoln, in Lincoln Park, Chicago, was chosen as the subject. It is printed in black on gold paper, and produces a rich effect.

Morris Reiss Press, New York city.— A convenient and artistic desk stand, proving the company's claim of being "distinctive typographers."

The Commonwealth Press, Worcester, Massachusetts.— A novel wall calendar containing a notation appropriate for each day of the year. A postal guide appears on the back. A clever stunt which should prove beneficial.

The James Bayne Company, Grand Rapids, Michigan.— A beautiful reproduction of George Washington is the subject. It was designed and executed in the company's own plant. A masterpiece from which nothing but glory will redound.

Castle-Pierce Printing Company, Oshkosh, Wisconsin.— An artistic wall calendar, carrying as a masthead each month an illustration of some outstanding point of interest to be found in Oshkosh.

H. R. Swartz Elected President of R. Hoe & Co.

NOT ever before, so far as we know, has it happened that one man has been elected to the presidency of two important corporations in the printing industry. This honor fell to H. R. Swartz, the efficient head of the Intertype Corporation, on December 24, when he was elected president of the well known press manufacturers, R. Hoe & Co., New York city, succeeding Richard Kelly, who announced his retirement from business on that day. Mr. Swartz will continue as president of the Intertype Corporation, but will, for a while at least, devote a big part of his time to his new duties. "The policies of both companies will be continued as heretofore," Mr. Swartz said after his election. "There has been no merger of the two corporations, and as far as I know there will be none. One of the first things I intend to do is to bring together the entire Hoe organization and assure the men that I hope they will remain with the company as long as I will, or longer. I do not intend to bring in any job-seeking friends with me. I have never believed in filling positions on a friendship basis."

Mr. Swartz has been president of the Intertype Corporation since 1917. At that time the corporation was doing an annual business of one million dollars gross; in recent years the net profits, after deducting for reserves, has averaged nearly a million dollars. He began his career as a delivery boy for a newspaper in Hazleton, Pennsylvania, working after school hours. During a summer vacation he made his first connection with the printing trade, when he became printer's devil on the same paper.

Before he was out of his teens, Mr. Swartz left the small town in Pennsylvania to take a job with a manufacturing concern in Philadelphia. His rise was rapid, and before the age of twenty-four he came to New York as secretary and treasurer of the Sprague Electric Company. The affairs of that concern were in a tangle, and it had about two gasps of life left in it. Four years later, when General Electric bought Sprague Electric, it was a profitable business.

His interests are not confined alone to the printing machinery trade. He is a director of the Dictaphone Corporation and of Ansco Photoproducts, Incorporated. He is



H. R. Swartz

treasurer of the New York Advertising Club, and a member of the Bankers', Union League, and Rye Country clubs.

A large part of the credit for the position maintained by R. Hoe & Co. for a period of years is attributable to the unusually long service of employees, six of whom have been associated with the company for fifty years or more, thirty-one for forty years, eighty-seven for thirty years, and one hundred sixty-nine for twenty-five years.

Memory of Benjamin Franklin Fittingly Honored

IN practically every printing center in this broad land of ours the printers gathered January 16 to 23 to pay homage to Benjamin Franklin, the patron saint of the industry; the immediate occasion being the two hundred and twentieth anniversary of Franklin's birth. In New York city wreaths were placed on Franklin's statue in Printing House Square by a number of fond admirers, and numerous societies feasted physically and mentally in Franklin's honor. The Y. M. C. A. conducted a "Thrift Week" with appropriate exercises each day. In Washington, Winston-Salem and other southern cities printers also met to pay homage to Franklin. So also in Philadelphia, Buffalo, Cleveland, Pittsburgh, Cincinnati, St. Louis, Detroit, South Bend, Grand Rapids, Milwaukee, Minneapolis, Des Moines, Dallas, etc.

In Chicago the Old Time Printers' Association celebrated its forty-first annual Franklin birthday banquet at the La Salle Hotel on January 16. The big ballroom was filled to overflowing when the Reverend Monsignor C. J. Quille invoked the Lord's blessing on the assembly shortly before seven o'clock. President Knapp gave a brief outline of the Franklin banquets, the happenings of the association during the last year, and introduced Harry Hillman, of THE INLAND PRINTER, one of the younger members of the Old Time Printers' Association, as the toastmaster of the evening. Mark Crawford, the secretary of the association, handed the toastmaster a gavel, which he said had been in his possession for forty-one years, "without ever being used to curtail free speech or as a means of invoking gag rule." It was a fitting presentation on a worthy occasion.

Monsignor Quille acquainted the audience with the aims and purposes of the arrangement committee for the Eucharistic Congress to be held in Chicago in June, when a million or more people are expected to visit the city. The reverend gentleman proved to be a press agent of the highest quality. Through his good-humored wit and appropriate sallies he sold the audience completely on the Eucharistic Congress.

Floyd Gibbons, war correspondent of the Chicago *Tribune*, talked on "The World Franklin." The subject gave him ample opportunity to digress to his own sphere of operations; he improved on the opportunity to delight the audience with reminiscences from his long and varied career as a news gatherer; he told how he had crossed the Sahara desert on a camel's back in temperatures of from 120° to 130°; how he had discovered a race of practically unknown people in the center of the desert, etc.; all with the intention of showing what pains are taken to provide the day's news.

President Max Mason, of the University of Chicago, spoke on "Franklin and Electricity"—one profound student of science paying tribute to another. He designated Franklin with Priestly, Farraday, Ohm, Ampere and Clerk Maxwell as the sextet who laid the foundation for our knowledge of electricity. Franklin was a philosopher, he said, because he did not accept the recognized truths of the day; he delved into the unknown and from this research formed his own conclusions. It was a great speech and a great subject, of which every word carried conviction.

All in all, the banquet was a well planned, well performed affair, of which the Old Time Printers' Association of Chicago has reason to be proud.

The Milwaukee Typothetae and the craftsmen's club held a joint Franklin celebration at the Pfister Hotel, Monday evening, January 18. Alexander Thompson and E. Kenneth Hunt, of the Champion Coated Paper Company, were the guests of honor. Mr. Hunt delivered an illustrated lecture on papermaking, and Mr. Thompson was presented with a tablet in recognition of the hospitality shown the craftsmen at a visit to the Champion mills last fall. W. A. Greene, former president of the typothetae, presented prizes to the winners in a composition contest by apprentices. A dialogue on Franklin participated in by ten members of the craftsmen and the typothetae, with Secretary Henry M. Ellis as interlocutor, and an address on "Ben Franklin, Craftsman," by Harry Hillman, of THE INLAND PRINTER, ended a festival rich in enjoyment and beautifully staged.

At the Franklin dinner of the Hartford Typothetae, held on January 15, Brad Stephens, of Boston, declared that Benjamin Franklin is our greatest American, and challenged anybody in the city of Hartford or in the United States to meet him on the public platform and discuss the life of Franklin. The resolution Mr. Stephens proposes to defend reads as follows:

RESOLVED, That Benjamin Franklin is the greatest man this country has so far produced:

First, because he demonstrated the qualities of genius in more different fields of achievement than any other American;

Second, because he did more for his country and humanity than any other man who ever lived in America; and,

Third, because the ideals of his life of service to his fellowmen should mean more to us today than those of any of our other American heroes.

When in Trouble Call Joe

By Peggy Poe

THIS was the headliner on O. Joel Williams' business cards when he had them printed three years ago (on credit, too) as he set sail upon the troubled seas of commerce, with no one to help man his ship.

Mr. Williams says it is to those few words he attributes his success. Folks say, "How did you do it, Joel?" and he answers with a smile, "I just lived up to those words. When a fellow called me in answer to my card, and I saw he had trouble with his printing machinery, I was right there to take away his troubles by putting everything in perfect shape for him; and I always renewed the printer himself by giving him encouragement. I find that men need a lot of oiling in the shape of good cheer; just as their machines need repairs. So I lived up to my slogan; I left satisfaction both with the machine and the man whenever I was called in to make repairs.

"You see, for years I was a traveling salesman out of Pittsburgh for a printing specialty concern, traveling also as their erector; so I had a perfect knowledge of printing machinery and specialties. It was a salaried job, earned with certainty, and as certainly spent. I gave good service and got good pay, but never could I save a cent, nor had I a chance to build for the future. Then I went to Iowa, and there was something about that grand old state with its corn-fed satisfaction that touched me deeply. I said, 'Iowa is my home state and Des Moines my home town. Here I locate.'"

So Joel started. He met Claude Maynard, a printer and a kindly soul, willing to spread hope and friendliness. Mr. Maynard let Williams have a corner in his shop to set up in business.

On week days Joel set up machines for printers, and on Sundays he repaired machines or did any kind of mending that would get him ahead. So Williams, plus nerve and knowledge, fought down discouragement. Then he took an agency for printers' supplies and machines. He prospered through hard work. He struggled up, with few guessing, as they looked into his smile and met the sparkle of real life in his blue eyes, that there were times when the struggle was almost sapping his life blood. Just recently Joel Williams dis-



O. Joel Williams

continued his business to become district manager for a well known typefounder in Des Moines.

Mr. Williams thinks there are no trades offering greater possibilities than the printer's business. But to be successful in the printing business, he says, you must know your business and the trade, and, better yet, you must know yourself. Joel says he never sold a machine in his life or did any kind of a job until he had first sold confidence. And to make a success of any job, you must love that job.

Advocates Education of Newspaper Readers

SPEAKING before the annual Illinois State High School Press Association conference, at Champaign, Illinois, Frank M. Hyde, professor of journalism in the University of Wisconsin, advocated a course in "How to Read a Newspaper" for high schools and colleges.

"If we are to have better newspapers, better communities, better government, we must train up a younger generation to demand the best in newspapers and train them to read the papers intelligently," he said. "The newspaper profession today is ready and able to give the public just as good a newspaper as it will buy. If you want high-minded newspapers, you must support the best newspaper available. When you give your pennies to the trashiest sheets, you are starving out the good, and demoralizing American journalism."

It is a fallacious plea of editors that they must give the public what it wants, Professor Hyde declared. No one ever hankered for the Sunday comic supplement until the New York *World* invented it, he pointed out.

"Nevertheless," he said, "the reader is the editor's boss, and so I advocate a course in the schools which will show prospective lawyers, physicians, business men, housewives, laboring men, how to read the newspaper intelligently."

Harry Hillman to Lead Style Campaign

As the last form of The Inland Printer goes to press, President Aldrich, of the National Conference of Business Paper Editors, announces the personnel of the style committee, which the last annual meeting of the conference decided to establish as the first link in a campaign for uniformity in style. It is as follows: Harry Hillman, editor-in-chief of The Inland Printer, chairman; Edmund G. Gress, editor of *The American Printer;* H. Cole Estep, vice-president Penton Publishing Company, Cleveland; H. C. Parmelee, editor of *Chemical and Metallurgical Engineering*, New York city; Norman Firth, editor of *System*, Chicago; Martin Heir, associate editor of The Inland Printer, secretary.

As previously stated in The Inland Printer, the first step of the committee will be to seek coöperation from other national bodies and individuals interested in a uniform style of spelling, abbreviation, punctuation, and so on, such as newspaper and periodical publishers and editors, book publishers, dictionary and encyclopedia editors, deans and teachers of journalism, and printers. The committee will start on its preliminary labors at once.

Direct-Mail Convention for Los Angeles

The convention of the International Direct-Mail Association will be held in the Ambassador Auditorium in Los Angeles, April 7 to 9. It will be an all-western convention and exhibition similar to the conventions held each year in the East. The convention and exposition board, of which A. B. McCallister is chairman, is working to make the convention a record-breaker.

Chicago Printer Leaves Large Estate

When Albert R. Barnes, for fifty-four years a Chicago printer, died at his home in Evanston on Christmas morning, he left an estate of three million dollars, nearly all of which is to be divided among his sister and two nephews, according to the will filed in the probate court of Cook county.

As the president of A. R. Barnes Company, Incorporated, Mr. Barnes had for many years been an active figure in the organizations of Chicago printers, at one time being president of the old Chicago Typothetae. He was born in West Brookfield, Massachusetts, September 21, 1851, and came to Chicago in 1871.

Eucalyptus Will Make Good Paper

A new era in paper manufacture in Brazil will result from experiments recently concluded at the Forest Products laboratory at the University of Wisconsin, in the opinion of Dr. Edmundo Navarro de Andrade, who has been in Madison observing the results of attempts to produce print paper from eucalyptus wood grown in Sao Paulo, Brazil.

The success of the experiments was predicted when a roll of the paper was run through a newspaper printing press. The test showed that the paper absorbed the ink well enough to produce good printing and that its strength would permit it to run through a high-speed press. It is believed that the paper can be produced in Brazil at half the cost of imported paper.

The experiment has its significance for American users of paper because of the possibility of depletion of spruce wood forests in the northern United States. The experiments at Madison may eventually prove that paper can be produced cheaply from the fast-growing hardwoods in America. The same species of eucalyptus used in the recent experiment, for example, can be grown in California, New Mexico and Florida, where the climate is such as to enable the tree to reach pulp-wood size in ten years.

Bilfaf Presented With Hudson Coach

BILL PFAFF, printer, has been president of the Association of Commerce of New Orleans for the last two years; and he has been a good president. Those who know Bill know that he couldn't be anything else. During his two years as president of the association a number of things have taken place in New Orleans which may have a great bearing on the city's future prosperity; which have made history for the city, so to speak. As the New Orleans *Morning Tribune* said editorially January 11:

> The steady industry he has applied to the exacting calls of the association's presidency, in several large things and a great many little ones, has been the source of a good part of the energy and encouragement by which the more active members, and the working bureaus, have been inspired.
>
> Mr. Pfaff is unusual in his capacity to spread himself out and yet keep himself in. He puts more time and attention to the Charity Hospital than most of us give to everything else, yet it is only the larger detail of other interests apart from the association. And we can't count the smaller ones.
>
> He has served worthily these two years in the association, and everything good that may be said of him tonight, in that connection, by those who have worked with him there, will be well deserved.

Among the big accomplishments during Bill's administration was the erection of a new home for the association. It was a big undertaking, but Bill put it over; the members fully appreciated its value to the association and to the city. So, when the time came to elect a new president, the members got together, more than one thousand strong, and presented Bill with a big Hudson coach as an appreciation of his painstaking work for the association and for the city. Bill was happy, to be sure, and so were the members who donated the coach. The New Orleans daily papers were all laudatory in their reports of Bill and the occasion, the New Orleans *States* climaxing them all with the following assertion: "New Orleans is a better, happier and more interesting city today because of the two years of conscientious and unselfish effort William Pfaff has given as president of the Association of Commerce." THE INLAND PRINTER takes great pleasure in congratulating Bill Pfaff on this happy outcome of his labors for the city of his choice. We knew he had it in him and we really expected it of him.

Who Is the Oldest Printer in the United States?

SEVENTY years at the case have dimmed the eyes of Arthur R. Gray, of Nashville, but have failed to lessen his ardor for printing. Mr. Gray would spell ardor with "u," however, for it was an apprenticeship to the House of Jarrolds, one of England's oldest printing firms, that gave him his start.

In a city where publishing houses abound, Mr. Gray has owned his printing shop since 1886, when he bought it for $3,000, to be paid for at $11 a week.

Mr. Gray is the oldest printer in Nashville, if not in the United States. In fact, he would like to know if there is another older than he or one who has been setting type more than seventy years.

At Norwich, England, in 1855, Mr. Gray began a seven years' apprenticeship, after which he was employed in the Jarrold plant as compositor eight years.

His first job here was with the *Republican-Banner* of Nashville as compositor, but his term of service with that paper was limited to two days on account of his unfamiliarity with American spelling and punctuation. "In the old country," he explained, "we spelled honor with a 'u,' and the punctuation was entirely different."

Shortly after leaving the *Republican-Banner,* Mr. Gray went to work at the publishing house of the Methodist Episcopal Church, South, where he "set up the Methodism of Tennessee and the South," the veteran printer said.

As a result of eye trouble Mr. Gray was forced to give up typesetting several months. When his eyes were well enough he became a printer in the office of Abe Setliff. "My salary there was $9 a week; when I told my wife, we got down on our knees and thanked God for being so good to us," Mr. Gray said. "I had worked for Mr. Setliff about a year when he offered to sell me the shop for $3,000 and let me pay in instalments of $11 weekly. I paid it out in four years, although I was supporting a wife and nine children. Of course, we didn't have much left after paying on the shop and buying food and clothes for all of us, but we managed pretty well.



Arthur R. Gray

Printer who has been setting type seventy years, and who is believed to be the oldest printer actively engaged in this trade in the United States.

"Things have changed tremendously since I started in 1872; then a typesetting machine was nothing more than an often discussed and very doubtful idea, and the presses here only had two cylinders, printing on single sheets of paper instead of on rolls. But I liked it then and still like it. I guess printing must be my profession."—*George E. Simmons.*

"APPLIED ETHICS" is the title of a new section added in a 270-page enlarged edition of "Handbook for Newspaper Workers," by Prof. Grant M. Hyde, of the University of Wisconsin, which has just been published by D. Appleton & Co.

Death of a Veteran Printer

Byron F. Hobart, for fifty-six years in the employ of A. I. Root and The A. I. Root Company, died at his residence in Medina, Ohio, December 18. Mr. Hobart's last day of work was on his seventy-third birthday, December 15, 1925. He began work in 1872 as a stone hand and followed that work exclusively for over fifty-two years. Three of his first years of service were as a manufacturing jeweler, the business merging into the publication of bee literature.

Mr. Hobart stood high in the estimation of all, especially of his employers; and his uninterrupted line of service breaks the record, so far as the writer knows.—W. P. ROOT.

Griffith-Stillings Plays Santa Claus

The well known New England printers, Griffith-Stillings, Boston, laid aside dignified duties of business on the afternoon of December 24 to enter into Yuletide festivities around a gorgeously laden Christmas tree. Promptly at three-thirty every member of the working staff was summoned to the office, where J. Eveleth Griffith, the treasurer of the company, made a short but impressive address, thanking all workers for the coöperation and loyalty manifested during the past season. Then turning the matter in hand over to Superintendent E. E. Warren and James Hayes, foreman of the pressroom, all entered into the spirit of the occasion delightedly. Mr. Hayes, in his assumption of the role of Santa Claus, was quite amusing as he distributed gifts to the happy employees. His mirthful sallies caused uproarious laughter.

The Ways of the Crook Are Legion

Late in the afternoon of December 1, H. B. Rouse & Co., Chicago, received a long-distance call from a man who stated that he was Avery Caslon, son of an official of H. W. Caslon & Co., London, England. He said he was en route from Detroit to Winnipeg to see his mother, who had been sent to Canada for her health; that on the train his pocket had been picked, his transportation and money taken, and that the conductor had forced him to leave the train at Ann Arbor. He had the name of every official of the Rouse company, spoke of them in the most intimate terms, and was familiar with their business transactions with the London firm. His entire story was most plausible because of his complete knowledge of the business relationship between the two houses. He was very much agitated about his alleged loss and wanted the Rouse company to telegraph sufficient money to take him to Winnipeg. He was given the name of a prominent manufacturer in Ann Arbor and asked to identify himself to that man. As he did not do so, H. W. Caslon & Co. were communicated with. They stated that Avery Caslon was unknown to them.

The Rouse company lost only the cost of the collect telephone call which the man put through, so not much harm was done. But the affair serves as a warning to all business men to be on the lookout against the wiles of such crooks, who will go the limit to swindle their victims.

Prizes for Essays on Franklin

At the annual convention of the United Typothetae of America in Chicago last October an offer was received from the International Benjamin Franklin Society of a gold medal to be awarded to any apprentice in a printing office or student in a printing school who would write the best essay, about a thousand words, on the autobiography of Benjamin Franklin. This offer was presented to the convention by resolution adopted and referred to the Committee on Education, with the request that the committee arrange the details of the contest. Secretary Miller has been instructed by the committee to advise that the contest is now open, and that the announcement of the award will be made at the annual graduation exercises in June at the U. T. A. School of Printing, Indianapolis. Mr. Miller also says that "if the response from the trade is sufficient to justify the effort, I have no doubt that the International Benjamin Franklin Society may be prevailed upon to contribute the gold medal annually."

A Private Typefounder in Kansas

C. K. Sourbier, a jeweler living in Meade, Kansas, is also a typefounder on a small scale. He is casting a font of twelve-point type, using Caslon as his model, but making a number of alterations to suit his fancy. A proof of some of the capitals, together with an arrowhead border, also one of Mr. Sourbier's creations, accompanies this article.

Although Mr. Sourbier is a jeweler and watchmaker by trade, and one of the best in western Kansas, where he has been living for more than thirty years, he has always been interested in printing, and at one time

A
PROOF OF
TYPE AND BORDER
CUT AND CAST
BY
C. K. SOURBIER
AT
MEADE, KANSAS
U. S. A.
MDCCCCXXV

published a small paper in Meade county. At the present time he has a hand press in a room at the rear of his jewelry store. He also has a large number of books relating to printing and typefounding, some of them being very rare.

It was from the books he has that Mr. Sourbier gleaned his knowledge of the hand typecasting devices he has made, although he has added an improvement here and there. He casts his type from metal melted in a plumber's electric pot, which he has fitted with a plunger and a lever similar to those in use on slugcasting machines. The hand mold, containing a copper matrix, is held against an aperture in the pot and the lever pressed for each cast.

Mr. Sourbier makes his own punches and matrices, and also made the type mold itself. His types are cast with a nick and a pin-mark, and can not be distinguished from foundry type except for the pin-mark, which is made up of his initials, CKS.

The "Blue Streak" Truck

The Cowan Truck Company, Holyoke, Massachusetts, has recently developed a new light-duty hand lift, limited to two thou-



sand pounds' capacity, which is known as the "Blue Streak" model.

This truck was designed and built after a careful nation-wide survey to fill the need of industries whose loads do not exceed two thousand pounds. It combines ruggedness, speed and adaptability.

Morgan Expansion Roller Truck

A recent announcement from the offices of the Morgan Expansion Roller Company, Los Angeles, was made by Park W. Cowan, president, to the effect that the new Model 26 shows great improvements over all former models of this printing-press accessory.

Mr. Cowan, in explaining the improvement, said: "The new Model 26 expands the rubber tire both from the inside and from the side walls, making it easier of adjustment and allowing a broader bearing surface. This will tend toward a more uniform equalization between the roller bearer and the roller, and will insure a better print job."

Morgan expansion rollers have been on the market for the past eight years. The fundamental idea of the roller truck has proved itself during this time, and with the improvements shown in the new Model 26 should prove more popular than ever.

All parts of this new model roller are shown in the accompanying sketch. When they are assembled, a turn of the wrench is all that is necessary for adjustment.

Versus or Plus in Selling?

"Selling With the Help of Direct Advertising" is the title of an eighty-four-page booklet just received from the advertising department of S. D. Warren Company. As usual with the products of the advertising department of S. D. Warren Company, the booklet is full of valuable suggestions for the printer. In pointed stories and forceful illustrations it sets forth the claims of direct advertising as a sales producer, answering fully and succinctly such questions as "Does the use of printing pay?" and "Are booklets, folders and other printed pieces widely used by successful advertisers who make an extensive use of magazine and newspaper advertising?" etc. If you are not on the Warren mailing list, by all means get on at once so that you may receive this valuable matter regularly.

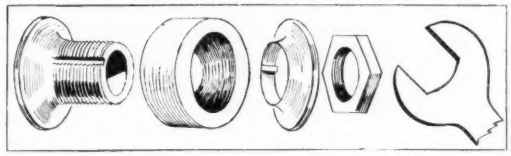
Gloss of Paper Tested

The glarimeter, the only instrument invented for measuring the gloss of paper, which was perfected some three years ago by the inventor, Dr. L. R. Ingersoll, University of Wisconsin physics department, has just been adopted by the United States government as the legal standard for determining news-print specifications.

The instrument is used by paper mills and large publishing houses to control and specify the exact gloss of paper. Since it was put on the market fifty instruments have been constructed; forty are in use in the United States and the others in Japan, Finland, Canada and Scotland.

The Other Graphic Arts

Dr. Frank W. Weitenkampf, authority on prints, gave an address on "The Other Graphic Arts" before the meeting of the American Institute of Graphic Arts held in New York city on January 5. He congratulated the society on being the means of bringing together craftsmen from all the allied printing arts, for there must be teamwork between all of these if we are to progress, and the influence of the American Institute of Graphic Arts is quite evident all over the country. In the discussion



which followed Dr. Weitenkampf's scholarly paper the following speakers joined: E. F. Eilert, president, United Typothetae of America; Judge Alfred E. Ommen; Henry Lewis Johnson, Boston; Douglas C. McMurtrie; Frederic W. Goudy; Thomson Willing; Frederick G. Melcher and Henry W. Kent. President Burton Emmett reported on the success the institute's traveling exhibits are having in the big cities of the country, saying that on February 9 the third exhibition of commercial printing would open with a lecture by Harry L. Gage on "Paper and Ink," and that the fourth year of the "Fifty Books" show would open on May 4 at the Grolier Club, with an address by David T. Pottinger.

THE INLAND PRINTER

HARRY HILLMAN, *Editor-in-Chief* MARTIN HEIR, *Associate Editor*

Published monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

NEW YORK ADVERTISING OFFICE, 41 PARK ROW

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER
632 SHERMAN STREET, CHICAGO

VOL. 76 FEBRUARY, 1926 NO. 5

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

Members of Audit Bureau of Circulations; Associated Business Papers, Inc.; National Editorial Association; Graphic Arts Association Departmental of the Associated Advertising Clubs of the World; New York Master Printers' Association. New York Printers' Supply Salesmen's Guild; Printers Supplymen's Guild of Chicago; Chicago Association of Commerce; Chicago Business Papers Association.

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One year, $4.00; six months, $2.00; payable always in advance. Sample copies, 40 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

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IMPORTANT.— Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news dealers who do not keep it on sale.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfil honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisements for cause.

FOREIGN AGENTS

RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.
RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.
PENROSE & Co., Farringdon Road, London, E. C., England.
WM. DAWSON & SONS, Cannon House, Breams buildings, London, E. C., England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
ALEX. COWAN & SONS (Limited), Wellington, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
JOHN DICKINSON & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.
A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.

WANT ADVERTISEMENTS

Prices for this department: Under heading "Situations Wanted," 50 cents per line; minimum $1.00. Under all other headings, price 75 cents per line; minimum $1.50. Count ten words to the line. Address to be counted. Price the same whether one or more insertions are taken. **Cash must accompany order.** The insertion of ads. received in Chicago later than the fifteenth of the month preceding publication not guaranteed. We can not send copies of THE INLAND PRINTER **Free** to classified advertisers. Remit 40 cents additional if copy is desired.

BUSINESS OPPORTUNITIES

YOUR OPPORTUNITY TO PROCURE printers', bookbinders' and box makers' reconditioned machinery at exceptional bargain prices and upon most liberal terms; our present stock contains 40 cylinder presses, over 100 job presses (various makes, all sizes), automatic presses, 30 paper cutters (from 16 to 65 inches), folding machines, wire stitchers, perforators, punching machines, standing presses, cutting and creasing presses, box making and miscellaneous machines; must be sold regardless of cost. Send for revised list. CONNER FENDLER BRANCH, A. T. F. Co., 96 Beekman street, New York city.

FOR SALE — Job printing plant, consisting of one 12 by 18 and two 10 by 15 Chandler & Price presses, one equipped with a Miller Feeder and individual motors; one Boston stitcher; 25-inch hand cutter; 3 cabinets, full size; 50 fonts of late type; 8 wood type; stones, furniture, galleys, everything needed in a complete office. Sold for cash. If interested address McFARLAND-McKNIGHT, Warren, Ohio.

OLD-ESTABLISHED PRINTING OFFICE in the best town in the South; has always made money; will lease with the privilege of buying to responsible parties; owners wish to retire. JOHNSON-CORNELL PRINTING CO., Atlanta, Ga.

COME TO CALIFORNIA — McNEIL BROS., pioneer druggists' label printers, 591 Mission street, San Francisco, offer their plant and business for sale; sole reason: sickness. Rare opportunity. Full particulars on application.

FIRST OFFER OVER $900.00 buys fine going job shop; industrial community, 75 miles from Pittsburgh; suitable for one or three men. A real opportunity. F 412.

FOR SALE — One-fourth or one-half interest in modern printing plant capable of doing $250,000 worth of business; located in central Indiana. F 414.

FOR SALE

COMPLETE LINE new, overhauled, used equipment and outfits: Chandler & Price presses; Hamilton wood and steel furniture; Challenge products, etc.; 55-inch and 48-inch Seybold cutters, 44-inch Oswego; several cheap power lever cutters; 1/5 to 7/8 inch stitchers; foot and power punches; 5 eyelet machines; 2 Colts 5-C presses; 11 by 25 and 17 by 25 Vandercook proof presses; 10 by 15 and 12 by 18 Miller units, used or overhauled; 24 by 25 sheet heavy Scott drum press equipped for cutting and creasing; bargains in good direct current motors and controllers. We have 3 phase 25 cycle Gordon and cutter motors. Do not forget fast Pony 2-revolution presses are always good money-makers. We have a large stock of these; 39 by 53 Miehle sold as is in Chicago shop or overhauled; also 25 by 30, 26 by 34 and 29 by 41 Miehles. WANNER MACHINERY CO., 716 S. Dearborn street, Chicago.

HARRIS TWO-COLOR AUTOMATIC press for sale; capacity 10,000 per hour; A-1 condition; three horse power motor; 41 numbering heads and rotary perforator; prints two colors, numbers and perforates in one operation; largest form size 15 by 19; fine for long runs of office forms, commercial and half-tone work; price, on our floor, $5,700. F 404.

PRINTING BUSINESS in city near New York, doing a business of $3,000 a month, which doubled in 1925; well equipped; specializing in bank advertising and high-grade job work; owing to sudden death of owner can be bought for less than one year's income from the business. F 417.

FOR SALE — One No. 4 three-roller Miehle Printing press 28 by 42, complete with motor equipment, 440 volt, 3 phase, 60 cycle; press like new; can be seen in operation on our floor. KALAMAZOO LOOSE LEAF BINDER CO., Kalamazoo, Mich.

FOR SALE — We offer used Kidder roll feed bed and platen and rotary presses of various styles and sizes; your inquiries solicited. GIBBS-BROWER COMPANY, 261 Broadway, New York city; 166 W. Jackson street, Chicago.

FOR SALE — Buffalo knife grinder for 40-inch cutter; Simpson power automatic eyelet machine; waste paper baler; all in good condition. WELDON, WILLIAMS & LICK, Fort Smith, Ark.

HARRIS AUTOMATIC printing presses, all models and sizes, single and two-color; rebuilt and guaranteed; prompt delivery, fair prices. KONECKY BROS., 252 Pennsylvania avenue, Brooklyn, N. Y.

BOOKBINDERS' MACHINERY — New model National book sewing machines; also rebuilt machines. Write for particulars. JOSEPH E. SMYTH CO., 130 136 N. Campbell avenue, Chicago.

Megill's Patent
SPRING TONGUE GAUGE PINS



QUICK ON

Send for booklet this and other styles

Megill's Gauge Pins
for Job Presses

Accurately made and always uniform. We make a large variety to meet all needs. Insist on Megill's products. If not at your dealer's, order from us. *Illustrated circular on request.*

EDWARD L. MEGILL, Pat. and Mfr.
761-763 Atlantic Ave., Brooklyn, N. Y.

Megill's Patent
DOUBLE-GRIP GAUGES



VISE GRIP

Send for booklet this and other styles

FOR SALE — Sterling small sectional blocks and register hooks; equipment same as new. Send for list and prices. KALAMAZOO LOOSE LEAF BINDER CO., Kalamazoo, Mich.

MAKE US OFFER on about 20 reams Ideal Ledger 35 by 39, white, basis 24-lb., f. o. b. Omaha. (Regular case price 20¾c.) FITCH BROS., Central City, Neb.

FOR SALE — Miller 10 by 15 unit, less than two years old, completely equipped, 110-220 A. C. motor; A-1 condition. F 410.

FOR SALE — Autopress with 2 h. p. Kimble motor; good condition. C. H. BENFORD, Shenandoah, Iowa.

FOR SALE — 44-inch Seybold cutting machine. F 413.

HELP WANTED

Artist

COLOR ARTIST WANTED — To handle general commercial work in a direct advertising department. Please send samples and state salary. McCORMICK-ARMSTRONG PRESS, Wichita, Kansas.

Composing Room

SUPERINTENDENT FOR COMPOSING ROOM — Must be high-grade capable man and understand the business thoroughly; established 8 years on quality work; complete modern equipment — Monotype, linotype, Cleveland folding machines, 2 large cylinders, 2 Kellys, 3 Millers vertical, and other necessary machines for doing the better class of catalogue, rate-books, insurance policies and commercial printing; working conditions second to none in the country; union or non-union; steady position. Write fully in first letter. THE FRENCH-BRAY PRINTING CO., Candler bldg., Baltimore, Md.

FOREMAN WANTED — Medium-sized job plant, New York city; must know job and catalogue composition, presswork and pamphlet binding; references; old-established plant; non-union. F 397.

Managers and Superintendents

WANT A GENERAL MANAGER — Few men in this country can qualify for this position of extreme responsibility as a high official in half-million dollar printing and paper box plant; largest concern of its kind in Southwest and the only plant in state equipped for the manufacture of edition books, folding and set-up paper boxes and cartons, magazines, newspapers and general printing. This concern, which is only four years old and its growth has been phenomenal, has outgrown present organization; a man is now needed who is capable of taking complete management of an organization of this size and character, and he will have the assistance of a capable financial executive. Absolutely no attention will be paid to answers from men of mediocre position or with records that do not speak of great achievement. This is a wonderful opening for a highly efficient executive, and answers and inquiries will be treated confidentially. CHESTER R. BUNKER, President, Box 1488, Fort Worth, Texas.

Miscellaneous

LEARN LINOTYPING or Intertyping at home, spare time study; steady work, $55 a week. The Thaler system of linotype operation, together with a complete all-metal Thaler keyboard given with each course, makes learning easy and interesting. Write now for details and special short time offer. THALER SYSTEM, 22 Legal bldg., Washington, D. C.

Pressroom

CYLINDER PRESSMAN — High-grade, thorough knowledge of printing on dull coated; steady work. CORNELL PUBLICATIONS PRINTING CO., Ithaca, N. Y.

Salesmen

SALESMEN — If you KNOW from experience that you are a creative salesman, have some knowledge of printing and printers' machinery and would like to join us in SELLING Golding presses, paper cutters and appliances on a salary, expense and commission basis, with headquarters in Boston, New York city, Philadelphia or Chicago, write us a REAL letter of application. It will be considered as strictly confidential, of course. GOLDING PRESS DIVISION, American Type Founders Co., Franklin, Mass.

INSTRUCTION

INTERTYPE-LINOTYPE INSTRUCTION — Learn to operate Milo Bennett's way; keyboard and lessons for home study or six weeks at practical school in Toledo at trifling cost. We sell Sinclair's books on Mechanism of Intertypes and Linotypes; whatever machines are in use, Bennett's system in conjunction with Sinclair's Book saves hundreds of dollars; every man connected with Bennett's school is a world-beater. Write for literature of almost unbelievable results obtained through study of Bennett's system. MILO BENNETT'S INTERTYPE SCHOOL, Toledo, Ohio.

LINOTYPE INSTRUCTION — Largest linotype school in the country; established 20 years; more than 1,000 have attended; the fastest, easiest method of operating; series of lesson sheets; careful individual instruction; favorite school for printers for years; five weeks, $100. EMPIRE SCHOOL, 206 East 19th street, New York; telephone: Gramercy 5733.

MISCELLANEOUS

THE PRINTER'S PAPER COST FINDER gives almost instantly cost of any number of sheets, any weight per ream, any price per pound. "Everything you claim for it. Send us one more. Hope you will be able to introduce it throughout the country, as we think it the best of its kind on the market today."—Times-Mirror, Los Angeles, Cal. Send for circular. FITCH BROS., Central City, Neb.

"PRESSMAN'S DELIGHT BASIC DRYER" — A cold weather dryer; you will wonder how you ever worried along without it for making inks dry for immediate backing up freshly printed sheets and enabling you to make quick delivery jobs on cold, damp days; price 75 cents per pound. Manufactured by HAMPTON AULD, 106 Verona avenue, Newark, N. J.

WE HAVE ESTIMATED your paper problems; 8640 computations telling "How Many Out" of the first stock sheet; price $3.50. Send for particulars. COMPUTING SYSTEM PUB. CO., 1111 East 33d street, Kansas City, Mo.

PRINTER'S APRON, best Khaki; designed by printer; postpaid, $1.00. MRS. S. W. VAN TRUMP, 213 Ethan Allen avenue, Takoma Park, Washington, D. C.

SITUATIONS WANTED

All-Around Men

A MAN WHO KNOWS the printing game both as a craftsman and an executive desires permanent opening in any capacity within his qualifications; familiar with cost and production system and details; size and salary subordinate to permanency and opportunity. F 366.

Bindery

WANTED — Situation as a paper ruler and stock cutter by man of experience; married. F 220.

Composing Room

POSITION WANTED as foreman or other executive; monotype equipped plant only; 12 years' practical operating and other experience in monotype shops; special training in copy fitting, layout and estimating; go anywhere to meet opportunity. May 1 or later. F 411.

SITUATION WANTED — Foreman of a newspaper composing room desires change; at present with one of the largest newspapers in the East; will consider any good offer; man of good executive ability; must be union office. F 409.

PRINTER, young man, over eight years of experience on general composition, make-up, Ludlow, desires position with possibility of learning stone work; well educated. F 359.

PRINTER, 20 years' experience, desires change with good chance to learn stone work. BRIAN, 120 Summer avenue, Grand Rapids, Mich.

FOREMAN, 35 years old, general commercial work experience, imposition, layout; produce results; union; is open for position. F 416.

Foremen

WANTED — Correspondence with a firm located in New England, handling high-grade periodical, catalogue or specialty printing, who are in need of a competent foreman; applicant is conversant with modern equipments and methods in both composing room and pressroom. F 407.

Managers and Superintendents

MANAGER AND ESTIMATOR — Man of proven ability is open for position as manager or estimator of medium-size printing plant; has increased the business of plant where employed nearly two hundred per cent at a profit; age 36; good references. F 415.

Pressroom

EXPERIENCED MIEHLE VERTICAL and Miller job press operator, union, now foreman up-to-date pressroom, desires change west of Rocky Mountains; can bring good apprentice pressman with me. F 418.

WANTED — Situation as web pressman; 25 years' experience on different web presses. T. HOFFMAN, 2716 Columbus avenue, Detroit, Mich.

PRESSROOM FOREMAN, now employed, desires change within 500 miles of New York; will give full particulars on request. F 401.

WANTED TO PURCHASE

SCRAPS OF GELATINE — MERCIER, 11 Place Longueville, Amiens, France, wants to buy scraps of gelatine coming from old printing rollers. Make offer for deliveries at the port of Havre.

KIDDER PRESS WANTED — Give full particulars so that quick action may be taken. F 408.

BUSINESS DIRECTORY

Blotters—Advertising

JOSEPH HOOVER & SONS CO., Market and 49th streets, Philadelphia. Advertising pictorial blotters in three sizes. Hundreds of designs.

Bookbinding Machinery

JOHN J. PLEGER, 808-810 Monadnock bldg., Chicago, Ill. Stripping machines, strip end trimmer, roll slitting machines, round corner turning-in machines.

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city. Largest and best assorted stock in New York city.

SAVE THE ORIGINALS (Type and Engravings)! PRINT FROM ACCURATE PLATES
FOR FLAT PRINTING: Specify Elgin Shaved Plates. FOR ROTARY PRINTING: Specify Elgin Shaved and Curved Plates.
There Are Reasons. Ask Your Platemaker, or Us.
ELGIN BENDING MACHINE CO., Elgin, Illinois BERTEL O. HENNING SALES AGENCY, 608 South Dearborn Street, Chicago, Illinois

Brass Dies for Stamping and Engraving

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city. First-class brass dies for leaf stamping and embossing.

BARNHART BROS. & SPINDLER — See Typefounders.

Brass Rule

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Brass Typefounders

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city. Large stock.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Calendar Pads

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert avenue, Cincinnati, Ohio. Calendar pads now ready for shipment; the best and cheapest on the market; write for sample books and prices.

JOSEPH HOOVER & SONS CO., Market and 49th streets, Philadelphia. Calendar pads in all styles and sizes. Send for catalogue.

C. J. VANELLA & COMPANY, 87 Duane street, New York city.

Chase Manufacturers

P. G. McCONNELL, Distributor, Sandblom Electric Welded steel chases, 424 S. Clinton street, Chicago, Ill.

BARNHART BROS. & SPINDLER — See Typefounders.

Composing Room Equipment—Wood and Steel

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

BARNHART BROS. & SPINDLER — See Typefounders.

Counting Machines

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

BARNHART BROS. & SPINDLER — See Typefounders.

Cylinder Presses

AMERICAN TYPE FOUNDERS CO.—Kelly presses, Kelly Automatic Jobber.

BARNHART BROS. & SPINDLER — See Typefounders.

Demagnetizers and Ink Dryers

THERE IS ONLY ONE Gas Heater for printing presses that has safety shields; it costs no more than the paper "burners," and is safer. Write UTILITY HEATER CO., Inc., 239 Centre street, New York.

Electrotypers' and Stereotypers' Machinery

THE OSTRANDER-SEYMOUR CO., general offices, 7 S. Dearborn street, Chicago. Eastern office, 38 Park row, New York. Send for catalogue.

BERTEL O. HENNING Sales Agency, 608 S. Dearborn street, Chicago, Ill.

Embossing Composition

STEWART'S EMBOSSING BOARD — Easy to use, hardens like iron; 5¾x9½ inches; 12 for $1.25 postpaid. THE INLAND PRINTER COMPANY, Chicago.

Engraving Methods

ANYBODY CAN MAKE CUTS at trifling cost with my simple transferring and zinc etching process; price $1. Particulars, many specimens and testimonials for stamp. THOS. DAY, Windfall, Ind.

Feeder for Job Presses

BARNHART BROS. & SPINDLER — See Typefounders.

Gold Leaf

LEAF for any purpose — roll or book form. M. SWIFT & SONS, 100 Love Lane, Hartford, Conn.

Gummed Paper, Gummed Tape

C. J. VANELLA & COMPANY, 87 Duane street, New York city.

Hand-Finished Metal Rule

TAYLOR-MADE, "nonworkupable" column rules are favorably known from coast to coast. Get the best; they cost less. Get catalogue. W. E. TAYLOR, 213 W. 40th, New York city. Est. 1920.

Ink Mills—For Regrinding

BARNHART BROS. & SPINDLER — See Typefounders.

Job Printing Presses

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city.

Live Stock and Poultry Cuts

CHAS. A. STILES, Station F, Columbus, Ohio.

Low and Ribless Slugs on the Linotype

THE NORIB low slug and rule caster casts 6-point 30-ems ribless low slugs, and any length 5-9 point ribless border or type slugs, all of even thickness and exact height, on the ordinary (universal) mold of the Linotype or Intertype, with ordinary liners and slides; operation same as recasting ribbed slugs; price $10.00 prepaid. THE NORIB CO., 139 Seventh avenue, New York city.

Numbering Machines

HAND, Typographic and Special. THE AMERICAN NUMBERING MACHINE CO., Brooklyn, N. Y.; Branch: 123 W. Madison street, Chicago, Ill.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

BARNHART BROS. & SPINDLER — See Typefounders.

Overlay Process for Halftones

SIMPLE AND PRACTICAL. Write for samples, terms. Makes halftones print right. DURO OVERLAY PROCESS, 804 Bartlett avenue, Milwaukee.

Paper Cutters

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

BARNHART BROS. & SPINDLER — See Typefounders.

Photoengravers' Machinery and Supplies

THE OSTRANDER-SEYMOUR CO., general offices, 7 S. Dearborn street, Chicago. Eastern office, 38 Park row, New York. Send for catalogue.

Plateless Process Embossing

OUR ELECTRO-CHEMICAL process enables any printer to produce beautiful embossed prints without dies or plates; it is profitable, inexpensive and easy to operate. Write for catalogue of supplies. THE A. STOKES CO., 4097 E. 74th street, Cleveland, Ohio.

Printers' Rollers and Roller Composition

BINGHAM'S, SAM'L, SON MFG. CO., 636-704 Sherman street, Chicago; also 514-518 Clark avenue, St. Louis; 88-90 S. 13th street, Pittsburgh; 706-708 Baltimore avenue, Kansas City; 40-42 Peters street, Atlanta, Ga.; 629 South Alabama street, Indianapolis; 1306-1308 Patterson avenue, Dallas, Tex.; 721-723 Fourth street, S., Minneapolis, Minn.; 1025 W. Fifth street, Des Moines, Iowa; cor. East and Harrison streets, Springfield, Ohio; 1285 W. 2d street, Cleveland, Ohio.

WILD & STEVENS, Inc., 5 Purchase street, Boston 9, Mass. Established 1859.

Printers' Supplies

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

BARNHART BROS. & SPINDLER — See Typefounders.

Printing Machinery, Rebuilt

THE RATHBUN & BIRD COMPANY, 17-19 Walker street, New York city. Printers' and Bookbinders' Machinists.

BARNHART BROS. & SPINDLER — See Typefounders.

Printing Material

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

BARNHART BROS. & SPINDLER — See Typefounders.

Printing Presses

DUPLEX PRINTING PRESS CO., Stereotype rotaries, stereo and mat machinery, flat bed web presses, Battle Creek, Mich.

THE GOSS PRINTING PRESS COMPANY, 1535 S. Paulina street, Chicago, Ill. Newspaper and magazine rotary presses.

AMERICAN TYPE FOUNDERS CO.— Kelly presses, Klymax Feeder Units.

BARNHART BROS. & SPINDLER — See Typefounders.

Thompson Furniture and Equipment

Type Cabinets, Case Racks, Type Cases, Galley Cabinets, Furniture Cabinets, Imposing Tables, Etc.

HIGH IN QUALITY, RIGHT PRICE, FOR SALE BY

HOWARD D. SALINS, *Golding Printing Machinery*, 608 South Dearborn Street, Chicago, Illinois

Rendering Unselfish Service — Therefore Every Installation Making Money

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Punching Machines

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

BARNHART BROS. & SPINDLER — See Typefounders.

Rebuilt Printing Presses

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

BARNHART BROS. & SPINDLER — See Typefounders.

Roughing Machines

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

BARNHART BROS. & SPINDLER — See Typefounders.

Saw Trimmers

BARNHART BROS. & SPINDLER — See Typefounders.

Slitting, Perforating and Scoring Attachments

HOFF Combination slitter, perforator and scorer attachments. LESLIE D. HOFF MFG. CO., 1142 Salem avenue, Hillside, N. J.

Steel Composing Room Equipment

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

BARNHART BROS. & SPINDLER — See Typefounders.

Steel Perforating and Cutting Rule

STEEL perforating and cutting rule. J. F. HELMOLD & BROS., 1462 Custer street, Chicago.

Stereotyping Machinery

THE GOSS PRINTING PRESS COMPANY, 1535 South Paulina street, Chicago, Ill. Complete line of curved and flat stereotyping machinery.

BERTEL O. HENNING Sales Agency, 608 S. Dearborn street, Chicago, Ill.

BARNHART BROS. & SPINDLER — See Typefounders.

Stereotyping Outfits

ACME DRY PROCESS STEREOTYPING — This is a new process for fine job and book work; matrices are molded in a job press on special matrix boards; the easiest of all stereotyping processes; plates sharp as electros. COLD SIMPLEX STEREOTYPING — A brush-molding process; level plates with no concave faces on type or cuts; quick and inexpensive process. Note this: Matrices made by either process are deep enough for rubber stamp work. Send stamp for literature. HENRY KAHRS, 240 East 33d street, New York.

Stripping Machines

JOHN J. PLEGER, 808-810 Monadnock bldg., Chicago, Ill.

Tags

MR. PRINTER — Send TAG inquiries and orders to THE DENNEY TAG COMPANY, Inc., West Chester, Pa., for quick service. Anything in blank or printed, regular or special tags, at lowest trade prices.

TAGS of every description; special prices to printers. Write us for samples and prices. SAMUEL CUPPLES ENVELOPE CO., St. Louis, Mo.

C. J. VANELLA & COMPANY, 87 Duane street, New York city.

Type Casters

THOMPSON TYPE MACHINE CO., 223 W. Erie street, Chicago. Machines for casting 6 to 48 pt. type in all languages.

Type Founders

AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material — the greatest output and most complete selection. Kelly presses, Kelly automatic jobbers, Klymax feeder units. Dealers in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest specimens. Houses: Boston, 270 Congress st.; New York, 200 William st., corner Frankfort; Uptown House, Printing Crafts bldg., 8th ave. and 34th st.; Philadelphia, 13th, corner Cherry st.; Baltimore, 215 Guilford ave.; Richmond, 11 Governor st.; Atlanta, 118 Central ave.; Buffalo, 45 N. Division st.; Pittsburgh, 323 Third ave.; Cleveland, 15 St. Clair ave., N. E.; Cincinnati, 646 Main st.; St. Louis, 9th and Walnuts sts.; Chicago, 517-519 W. Monroe st.; Detroit, 557 W. Larned st.; Des Moines, 313 Court ave.; Kansas City, 10th and Wyandotte sts.; Minneapolis, 419 4th st., South; Denver, 1621 Blake st.; Los Angeles, 121 N. Broadway; San Francisco, 500 Howard st.; Portland, 47 Fourth st.; Spokane, West 310 First st.; Milwaukee, 125 Second st.; Winnipeg, Can., 376 Donald st.

BARNHART BROTHERS & SPINDLER, type foundry and manufacturing plant at Monroe and Throop streets, Chicago. Sales and service houses at 829-831 S. State street, Chicago; 1224 H street, Northwest, Washington, D. C.; 1102 Commerce street, Dallas; Third and Locust streets, St. Louis; 710 Baltimore avenue, Kansas City; 1114 Howard street, Omaha; 51-53 E. Third street, St. Paul; Western avenue and Columbia, Seattle; 319 Pender street, West Vancouver, B. C., Canada. Manufacturers of type, brass rule, brass galleys, steel chases, steel and iron justifying furniture, leads and slugs, saw-trimmers, stereo casting boxes, metal furnaces, job press brakes and various "Superior" specialties for printers. Merchants of printing machinery of all kinds, complete equipment, materials and supplies.

EMPIRE TYPE FOUNDRY, Delevan, N. Y. Manufacturers of Type and Printing Supplies. Ask for latest addenda, buy uninfluenced and save money. Prompt shipments. Not in the Trust.

Wire Stitchers

BREHMER BROTHERS, Leipzig-Plagwitz, Germany. Thread sewers, wire stitchers, folders, end sheet pasters, thread stitchers.

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city. Large stock "Brehmer" wire stitchers.

AMERICAN TYPE FOUNDERS CO.— Boston Wire Stitchers.

BARNHART BROS. & SPINDLER — See Typefounders.

Wood Goods

BARNHART BROS. & SPINDLER — See Typefounders.

Wood Goods—Cut Cost Equipment

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Wood Type

EASTERN BRASS & WOOD TYPE CO., 114 East 13th street, New York city. Large stock in fonts and sorts.

BARNHART BROS. & SPINDLER — See Typefounders.

Printing Salesmen find in "Commercial Engraving and Printing" by Charles W. Hackleman, a mine of usable information. Second printing, revised. *840 pages. Over 1500 illustrations. Covers 35 processes, methods and subjects relating to the graphic industries.*

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MORE Accurate, Durable, Reliable and Efficient

Two extra teeth or points. Non-slipping spring tongue. Legs can't spread or squeeze. Ends your feed-guide trouble. Sold on guarantee.

Special Offer: Set of 6, $1.00 $1.75 for 12



CHAS. L. STILES, *Patentee*

64 Hanford Street : : Columbus, Ohio

GOLDING PRODUCTS

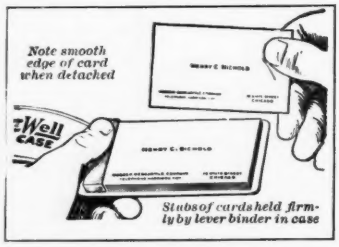
The only authorized selling agents in Chicago for Golding Machinery are the

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These houses are equipped to render prompt and efficient service

GOLDING PRESS DIVISION—American Type Founders Company

Franklin, Massachusetts



Business Go-Getters

A small initial order well executed usually leads to future big orders. When your salesmen call on hard-to-sell prospects let them break the ice by selling Wiggins Engraved Cards on the first call.

Filling an already established demand, they practically sell on sight. Wiggins Patent Scored Cards *printed in your shop* and put up in pads of 25 in a neat Wearwell Lever Case will prove big money makers for you.

Printers everywhere are selling these well advertised business aids at 50% net profit and are getting a year-round repeat business. Send for one of our three sample orders today and convince yourself.

WIGGINS Peerless Book Form CARDS

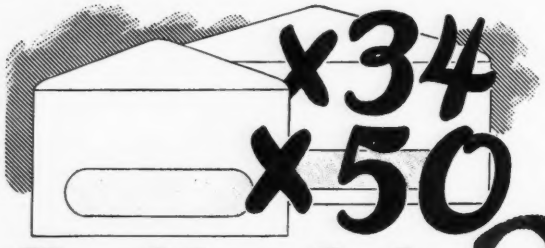
Trial Assortment Order						Special Price
No. 1—	200 cards,	2 styles,	and 2 Cases,	2 styles,		$1.00
No. 2—	1200 "	4 "	8 "	4 "		5.00
No. 3—	2500 "	4 "	15 "	4 "		10.00

Order Now direct from this Advertisement

THE JOHN B. WIGGINS CO.

1152 Fullerton Avenue CHICAGO 507 Peoples Gas Building

Wiggins Patent Scored Cards · Wearwell Lever Binder Cases



How Many Styles of "Window" Envelopes Does That Make?

WHEN we say Western States is the broadest envelope service, we mean *broadest.* Take the one item of "window" or "look-in" envelopes—thirty-four distinct items constantly in stock, with *fifty* (yes, more) different variations of opening to suit every requirement. Many are in "Postage Saver" style.

That's service—broad service—and it's only *one* feature of Western States idea of being ready in advance to meet your every envelope need. Over twenty million envelopes—more than 600 styles—always in stock for *same day* shipment.

Get free Price List No. 28 for the whole story

The Western States Envelope Co.

South Water *from* Clinton *to* Ferry Sts.
Milwaukee
Wisconsin

It Makes Ink Print Smooth and Clean

OUR TICCO Non-Offset Compound has met with instant success and pressmen tell us that it is the most perfect neutral non-offset compound on the market. It prevents sticking together of printed sheets and does away with offsetting and picking.

Ticco Non-Offset Compound makes ink print smooth and clean. Try it! Send for sample.

TRIANGLE INK AND COLOR CO. INC.

MANUFACTURERS of FINE LITHO & PRINTING INKS for ALL Purposes

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Main Office: 26-30 Front Street Brooklyn, N.Y.

Service Office: 13 So. 3rd Street St. Louis, Mo.



We Carry in Stock:

132 Items of Colored Book Paper

1522 Items of Cover Paper

—

JAMES WHITE PAPER COMPANY

"The Cover House"

219 WEST MONROE STREET, CHICAGO



Size opened 23x22 in.

Courtesy of the Cunard Anchor Lines

Stupendous!

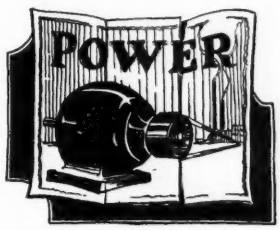


The Library will gladly mail practical dummies and printed specimens.

THAT's the only word that describes this Cunard Line booklet. It shows clearly what the use of a little extra paper will do, and best of all, the idea can be put to work so simply and used in so many different ways.

The whole secret is in the use of an extra wide fly-leaf, or end-sheet—wide enough for the back page to fold forward over the body of the booklet. (See diagram.) It doesn't have to be printed on the highest grade of deckle edge paper. It doesn't have to be covered with expensive art work.

It doesn't have to be as large as the Cunard booklet shown here. A booklet for a No. 10 envelope works out fine this way. Ask us for dummies showing how the extra fly-leaf looks made up.



The extra page gives more room for display.





THE LIBRARY OF PRINTED SPECIMENS

BRADNER SMITH & COMPANY

CHICAGO



The Founder
WILLIAM BECKETT
1821 – 1895

TO our friends in the printing and advertising business who have found our Buckeye Cover unfailingly good and economical we earnestly suggest an immediate trial of our new product—Buckeye Antique Text.

This suggestion we make with entire confidence that in no other way can so much of beauty, distinction and worth be given the printed page at a cost that will appeal to the judgment of thoughtful advertisers.

Buckeye Text is available in White and Ivory, laid and wove, size and weight 25x38—80

BUCKEYE COVER ✦ TEXT

The Beckett Paper Company

Makers of Good Paper

IN HAMILTON, OHIO, SINCE 1848

Resolute Ledger

STRENGTH AND STAMINA! Here are qualities which are indispensable in a ledger sheet in these days of loose leaf bookkeeping and modern bookkeeping machines. In RESOLUTE LEDGER you have a paper that meets these requirements perfectly.

Sheets have sufficient stiffness to stand upright in the machine racks, yet the thinness that minimizes bulk in loose leaf ledgers. Surface rules easily, takes clean-cut impressions of machine figures or ink notations. Make a good resolution to try RESOLUTE!

"Note the Tear and Wear as well as the Test"

DISTRIBUTORS

ALBANY, N. Y.....Potter-Taylor Paper Corporation	NEW YORK CITY.....F. W. Anderson & Co.
BALTIMORE, MD.....J. Francis Hock & Co.	NORFOLK, VA.....Old Dominion Paper Co.
BOSTON, MASS.....Chas. A. Esty Paper Co.	OKLAHOMA CITY, OKLA.....Kansas City Paper House
BUTTE, MONT.....Minneapolis Paper Co.	OMAHA, NEB.....Field-Hamilton-Smith Paper Co.
CHICAGO, ILL.....Parker, Thomas & Tucker Paper Co.	PHILADELPHIA, PA.....Satterthwaite Paper Co.
CLEVELAND, OHIO.....Petrequin Paper Company	PITTSBURGH, PA.....The Cleveland Paper Mfg. Co.
COLUMBIA, S. C.....Epes-Fitzgerald Paper Co.	PROVIDENCE, R. I.....Paddock Paper Co.
DES MOINES, IOWA.....Carpenter Paper Co. of Iowa	RICHMOND, VA.....Epes-Fitzgerald Paper Co.
HOUSTON, TEXAS.....The Paper Supply Co.	SAN ANTONIO, TEX.....San Antonio Paper Co.
INDIANAPOLIS, IND.....Century Paper Co.	SAN FRANCISCO, CAL.....Bonestell & Co.
KANSAS CITY, MO.....Kansas City Paper House	SPRINGFIELD, MO.....Springfield Paper Co.
LANSING, MICH.....Dudley Paper Co.	ST. LOUIS, MO.....St. Louis Paper Co.
LOUISVILLE, KY.....Miller Paper Co.	ST. PAUL, MINN.....E. J. Stilwell Paper Co.
MEMPHIS, TENN.....Tayloe Paper Co.	TOLEDO, OHIO.....Commerce Paper Co.
MILWAUKEE, WIS.....Allman-Christiansen Paper Co.	TULSA, OKLA.....Tayloe Paper Co.
MINNEAPOLIS, MINN.....Minneapolis Paper Co.	WORCESTER, MASS.....Charles A. Esty Paper Co.

EXPORT—NEW YORK CITY—American Paper Exports, Inc., and Parsons & Whittemore, Inc.

NEENAH
PAPER COMPANY
Neenah, Wisconsin

Makers of
OLD COUNCIL TREE BOND
SUCCESS BOND
CHIEFTAIN BOND
NEENAH BOND

Check the ✓ *Names*

WISDOM BOND
GLACIER BOND
STONEWALL LINEN LEDGER
RESOLUTE LEDGER
PRESTIGE LEDGER

Write for complete free sample outfit, including full sheets of Neenah bonds and ledgers for testing purposes

NEENAH 1873 QUALITY

COLLINS COVER PAPERS

YOUR catalogue will be faultlessly covered when you choose a Collins Quality Paper. Collins Covers are the sort that you find on Masterpieces of printing—the kind that achieve results and are preserved.

* * *

READ the comments of those who have successfully used *Castilian, Algerian, Librarian, Anniversary* and *Damascan* Covers:

* * *

IN making up a selection of Covers we presented *Librarian* to our customer and *sold it over twelve other selections.* "The book is a masterpiece."

* * *

EVERY time we see a catalog bound in Collins Cover Paper we marvel at the results."

* * *

ALGERIAN was my selection for dressing the catalogue. The paper responded superbly, gorgeously. I could hardly express my delight in having it pass through my hands."

MAKE FINE CATALOGUES

WHEN we planned our booklet, we sought only the best of materials and craftsmanship. In choosing the cover we had samples of many different stocks submitted. *Castilian* seemed to exactly fit our needs. As we have had innumerable compliments on our book, we know we did not err in our decision."

* * *

WE used *Anniversary* Gold for covering the special issue of our House Organ. This number has created considerable favorable comment. We are more than pleased with the result obtained."

* * *

IT is needless to say that we are very partial to *Collins Cover Papers,* and it is always a pleasure to print them, both from the standpoint of ease in the pressroom and that of the pleasing results we can always produce for our clients."

* * *

SUCH are the comments of printers and advertisers who appreciate that "*Collins Cover Papers* make fine catalogues."

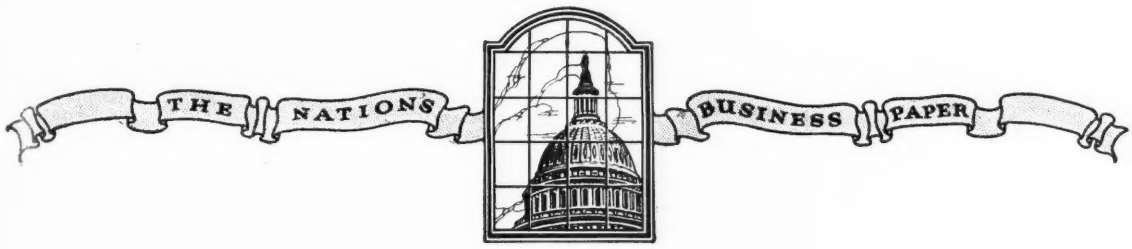
COLLINS

Collins Quality Cover Papers and Standard Cardboards Are Sold Through Distributors in the Principal Cities

A. M. COLLINS MFG. CO., PHILADELPHIA, PA.

COLLINS COVERS MAKE FINE CATALOGUES

Please Mention THE INLAND PRINTER *When Writing to Advertisers.*



HOWARD BOND
WATERMARKED

Hard Service in Business

PAPER is the one item subjected to the hardest service in business. By its use great business transactions are accomplished every day. Millions of letters are mailed. Every message is written on a paper that must stand the test of hard service. Whether for letters, office forms or what not, Howard Bond can efficiently fill the need. It is a paper made especially for business use—one that will withstand the onslaught of post office handling. In 13 bright colors and white it forms the ideal paper for any business to use exclusively in all departments. Write for samples.

HOWARD BOND	HOWARD LAID BOND
HOWARD LEDGER	HOWARD ENVELOPES

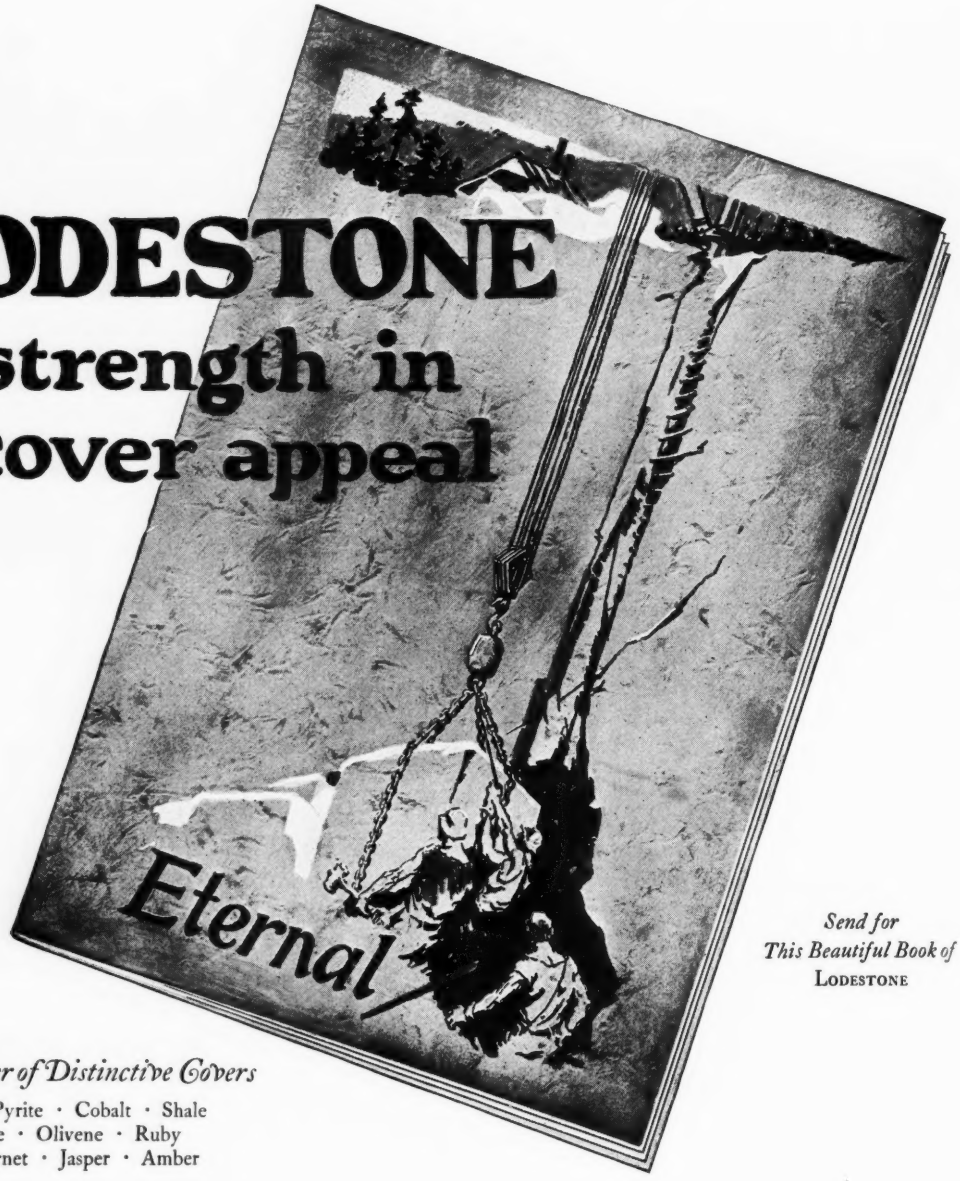
THE HOWARD PAPER COMPANY, URBANA, OHIO

New York Office
280 BROADWAY

Chicago Office
10 LA SALLE ST.



LODESTONE
– strength in cover appeal



Send for
This Beautiful Book of
LODESTONE

Serves the User of Distinctive Covers

Argillite · Pyrite · Cobalt · Shale
Serpentine · Olivene · Ruby
Slate · Garnet · Jasper · Amber

HAMPDEN GLAZED PAPER AND CARD CO.
HOLYOKE, MASSACHUSETTS

Distributors for Great Britain
FRED'K JOHNSON, LTD.
11-b Upper Thames St.
London, E. C. 4

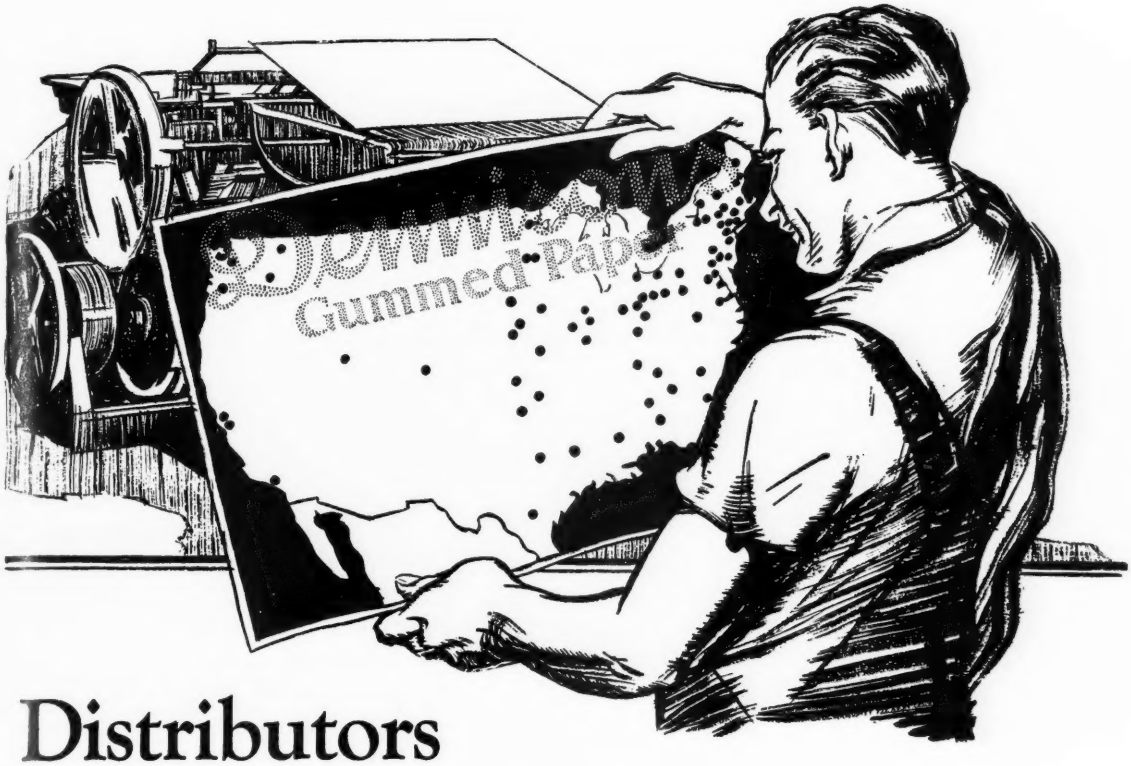
Export Office
W. H. MILES
59 Pearl St., New York City

HAMPDEN GLAZED PAPER & CARD CO., Holyoke, Mass.
Send me the Free Booklet, "ETERNAL." I am interested in more effective covers.

Name .....
Company .....
Address .....
City ..... *State* .....
I. P.

Sales Offices
NEW YORK, N. Y.
CHICAGO, ILL.
SAN FRANCISCO, CAL.
TORONTO, CAN.

Please Mention THE INLAND PRINTER *When Writing to Advertisers.*



Distributors
throughout the country

A GREAT ADVANTAGE of Dennison's Gummed Paper line is that it is conveniently available to printers in all parts of the country. Dennison's Gummed Papers are stocked by the leading wholesale paper houses. Wherever you see a dot on this map there is a Dennison jobber.

This wide distribution means that you can get your needed stock quickly, your paper jobber has a wide variety of weights, grades, colors and gummings to choose from, or he can get for you whatever you may require. And because it is Dennison's, your gummed paper shipments will be uniform in quality—something you will be glad to be able to count on.

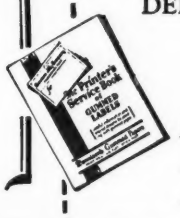
* * * *

Have you received your copy of the Printers' Service Book of Gummed Labels? If not, send for it at once; it's *free*. It is a handy, practical, working textbook which helps you to handle profitable gummed label business. It calls for only the type and rules you already have or that your supply house carries. Get your copy at once; it's a bread-winner for any printer.

Dennison's Gummed Paper

The 6 Points of Dennison Superiority

1. Unexcelled Gummings
   Non-Blocking Dextrine — Fish Special
2. Paper Lies Flat
3. Wide Range of Colors
4. Perfect Printing and Writing Surface
5. Uniform Quality
6. Waterproof Packaging



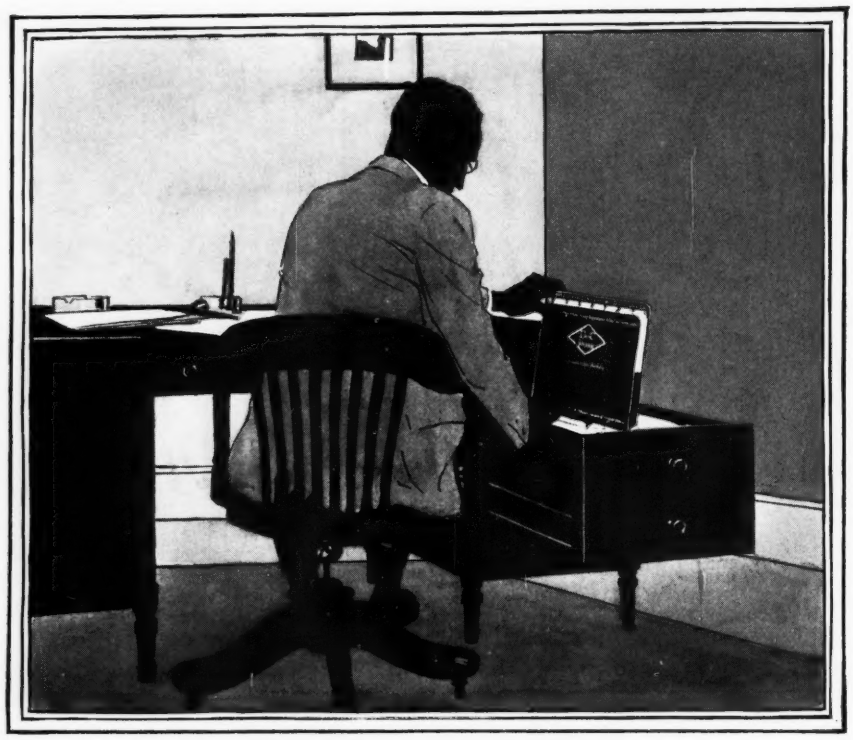
DENNISON'S, Dept. B-59
Framingham, Mass.

Send me the Printers' Service Book and the Gummed Paper Sample Book.

Name .....

Address .....

.....



D & C *Paper* and the D & C Idea File

The old psalmist was right—"Of making of many books there is no end." Much studying *is* a weariness to the flesh. But often, as we sit down to tackle another printing problem, there comes a vagrant recollection, elusive as a wisp of smoke, of something we dimly remember as "just the thing." But we can't lay our hands on it.

That's where the D & C idea file comes in. Compact, yet it contains many helpful pieces that come to you through the year. So convenient you'll keep it right in your own desk. For in those pieces you'll find all the essentials and worthwhile variations of your daily printing needs. You'll find it a big help—a real source of inspiration. You should get this series. Ask your local paper distributer—his name is in the list given below.

DILL & COLLINS

PHILADELPHIA

Master Makers D TRADE MARK *of Printing Papers*

List of DILL & COLLINS CO.'S *distributers and their offices*

ATLANTA—The Chatfield & Woods Company
BALTIMORE—J. Francis Hock & Co.
BOSTON—John Carter & Co., Inc.
BUFFALO—The Union Paper & Twine Company
CHICAGO—The Paper Mills Company
CHICAGO—Swigart Paper Company
CINCINNATI—The Chatfield & Woods Company
CLEVELAND—The Union Paper & Twine Co.
CONCORD, N. H.—John Carter & Co., Inc.
DES MOINES—Carpenter Paper Company
DETROIT—The Union Paper & Twine Co.
HARTFORD—John Carter & Co., Inc.
INDIANAPOLIS—C. P. Lesh Paper Company
JACKSONVILLE—Knight Bros. Paper Co.
KANSAS CITY—Bermingham, Little & Prosser Co.
LOS ANGELES—Blake, Moffitt & Towne
MILWAUKEE—The E. A. Bouer Company
MINNEAPOLIS—Minneapolis Paper Co.
NEW YORK CITY—Marquardt, Blake & Decker, Inc.
NEW YORK CITY—Miller & Wright Paper Co.
NEW YORK CITY—M. & F. Schlosser
OMAHA—Carpenter Paper Co.
PHILADELPHIA—The Thomas W. Price Co.
PHILADELPHIA—Riegel & Co., Inc.
PITTSBURGH—The Chatfield & Woods Company
PORTLAND, ORE.—Blake, McFall Co.
PROVIDENCE—John Carter & Co., Inc.
RICHMOND—Virginia Paper Co.
ROCHESTER, N. Y.—Geo. E. Doyle Company
SACRAMENTO, CALIF.—Blake, Moffitt & Towne
SEATTLE, WASH.—Carter, Rice & Co.
ST. LOUIS—Acme Paper Company
ST. PAUL—E. J. Stilwell Paper Co.
SALT LAKE CITY—Carpenter Paper Co.
SAN FRANCISCO—Blake, Moffitt & Towne
SPRINGFIELD, MASS.—John Carter & Co., Inc.
TACOMA—Tacoma Paper & Stationery Co.
TAMPA—Knight Brothers Paper Co.
WASHINGTON, D. C.—Virginia Paper Co.

Please Mention THE INLAND PRINTER *When Writing to Advertisers.*



5,000 *Letterheads wanted!*

The choice of paper is left up to you —

YOU have a responsibility to your customer who is inexperienced in Bond paper values to see that he gets the value out of his purchase money on every job of printing he buys of you. Resource Bond gives you one hundred cents worth of value for every dollar spent. It combines sound quality, excellent appearance and reasonable cost with most unusual printing qualities.

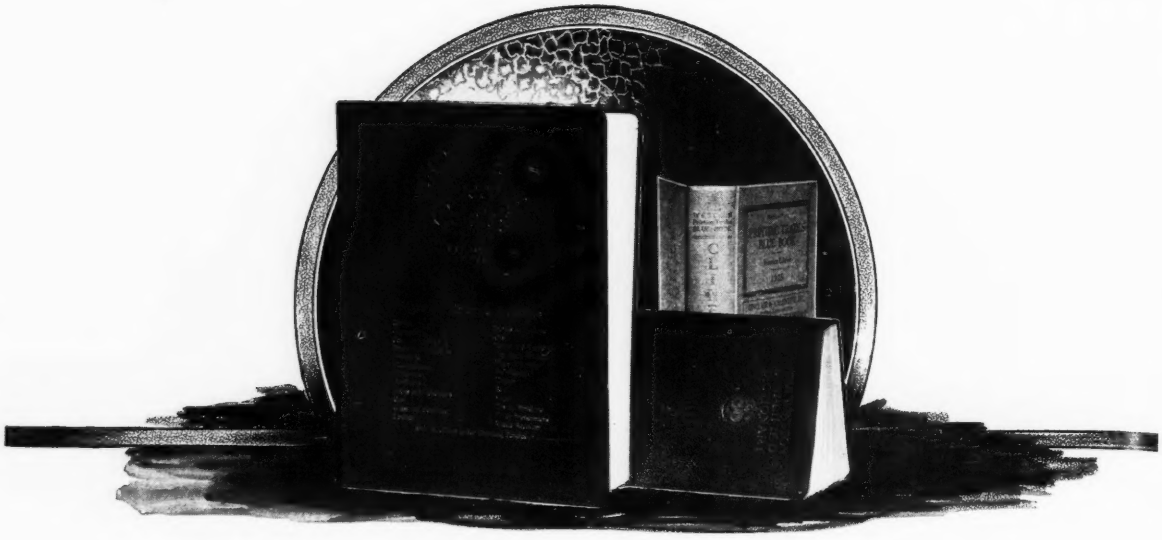
GILBERT PAPER CO.
Menasha, Wisconsin

RESOURCE BOND

DISTRIBUTORS

BALTIMORE, MD.	B. F. Bond Paper Co.
BOSTON, MASS.	Knight, Allen & Clark, Inc.
CHICAGO, ILL.	Empire Paper Company
CLEVELAND, O.	Kingsley Paper Company
DAYTON, O.	The Buyer's Paper Co.
DENVER, COLO.	Carter, Rice & Carpenter Pa. Co.
INDIANAPOLIS, IND.	C. P. Lesh Paper Co.
MEMPHIS, TENN.	Tayloe Paper Co.
MILWAUKEE, WIS.	E. A. Bouer Company
MINNEAPOLIS, MINN.	Wilcox-Mosher-Leffholm Co.
NEW YORK, N. Y.	Conrow Bros.
NEW YORK, N. Y.	Green, Low & Dolge, Inc.
NEW YORK, N. Y.	Kuenstner & Lucie Paper Co.
NEW YORK, N. Y.	Bishop Paper Company
PHILADELPHIA, PA.	Garrett-Buchanan Company
PHILADELPHIA, PA.	Paper House of Pennsylvania
PORTLAND, ORE.	J. W. P. McFall
RICHMOND, VA.	Southern Paper Co.
SEATTLE, WASH.	Carter, Rice & Co.
ST. LOUIS, MO.	Baker Paper Company
ST. PAUL, MINN.	Inter City Paper Co.
SPOKANE, WASH.	Spokane Paper & Stationery Co.
TOLEDO, O.	Commerce Paper Co.
TULSA, OKLA.	Tayloe Paper Company
WASHINGTON, D. C.	Stanford Paper Company

EXPORT—Maurice O'Meara Co., New York, N. Y.



Books that "Stand Up"

THE BINDINGS you select reflect your knowledge and judgment of material. If they stand up under constant and hard usage and retain their beauty and shape, they are a mighty big advertising factor in your favor.

Trust your finest jobs to Keratol, "the hideless leather," for beauty and leather-like appearance. It cannot be surpassed for durability, it is on par with animal leather for "stand up ability," it knows no superior, and it costs much less than animal leather.

It comes in any length, color, weight or grain; it cuts without waste; it works up easily; it is not affected by water or acid; and it is by far the most economical and durable binding material yet discovered.

Your bookbinder will know just how to use it and where to get it conveniently. Specify Genuine Keratol on your next binding job, and meantime—

Do you want a sample?

THE KERATOL COMPANY

191 Tyler Street

NEWARK, NEW JERSEY

GENUINE KERATOL GUARANTEED

REG. U.S. PATENT OFFICE

"THE HIDELESS LEATHER"

Please Mention THE INLAND PRINTER *When Writing to Advertisers.*

A NEW PLAN

that will help you get more orders

S. D. Warren Company's announcement of its new Sales Units is the most important piece of news to printers in a long time. These new Sales Units offer a simple way to choose booklet or folder sizes.

WARREN'S Sales Units offer you a chance to exercise your own taste as to size, shape, and color; to give your originality and imagination full play; and to satisfy the whims of your customers. Yet they make sure your customer's booklet or folder will cut without waste from stock sheets and not be held up for envelopes specially made to match.

Each Warren Sales Unit consists of a standard size booklet, folder, four-page letter, or any combination of these pieces, and an envelope to fit. The envelope is made of suitable envelope paper which harmonizes with the mailing pieces in tone. In this envelope your customer can mail booklet, folder or letter separately or all together. Or he can send booklet and folder, letter and folder or booklet and letter.

Thus, each Unit gives your customer seven possible mailing combinations. And there are ten Units, each in a different size with envelopes to harmonize with the White, India and Sepia tones of Warren's Standard Printing Papers. With such a wide choice offered you are sure to meet the requirements of any customer.

All of the booklet, folder and letter sizes in Warren's Standard Sales Units cut without waste from standard sizes of Warren's Standard Printing Papers. The envelopes, of special envelope paper, are stylishly cut and have good writing and gumming qualities. They are stocked by merchants handling Warren's Standard Printing Papers.

What Warren's Units will do for you

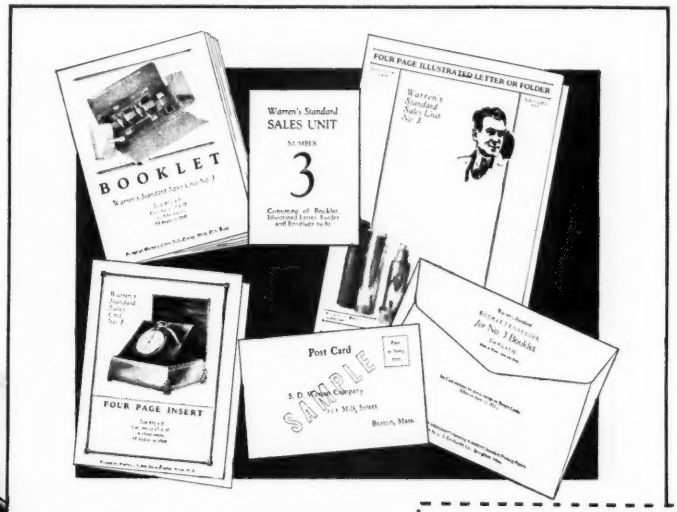
When you sit down at a prospect's desk with a set of Warren's Units you have something new, something interesting to show him. These Units help you get quicker decisions. They save you time and trouble trying to sell a booklet size that will cut and handle economically. They keep you from having to wait days and even weeks while envelopes are made up to match.

With these Units you can combine jobs to run on the same stock and in the same color. You can standardize your work, weed out odd paper sizes and speed up production to a greater extent than ever before.

All these things are economies that help lower your printing costs and hence eventually lead to more business and more profits.

We are telling your customers about Warren's Sales Units through magazines like Printers' Ink Monthly. Send for a free copy of Warren's Standard Sales Unit Portfolio, using the coupon below if you prefer.

S. D. WARREN COMPANY
101 Milk Street
Boston Massachusetts



At left is No. 3 of the ten Warren's Sales Units. Each unit consists of a booklet, a folder and a 4-page letter which can be mailed in seven different combinations. Envelopes are made by U. S. Envelope Company, in penny-saver style, with high-cut flap, and good gumming and writing qualities.



WARREN'S
STANDARD
SALES UNITS

This portfolio, to the left, filing size, contains a complete set of Warren's Sales Units. It is sent you free and we will also gladly send copies to your customers if you so desire.

S. D. WARREN COMPANY,
101 Milk Street, Boston, Mass.

Please send me, free of charge, a complete set of Warren's Sales Units.

Name.....

Company.....

Street.....

City.....State.....

TWO TYPE IMPORTATIONS

THE STUDENT OF TYPOGRAPHY
WILL RECOGNIZE A SIMILARITY TO THE FANCIFUL
LETTERS OF THE OLD FRENCH FOUNDRY
OF FOURNIER
WHICH OWED THEIR INSPIRATION TO THE COPPERPLATE
PRINTS OF THE PERIOD

DRESDEN

30 Point 8A $7.50
SIGNS

24 Point 10A $5.35
UP (65) ON

12 Point 15A $2.65
OLD ENGRAVER

DEMETER

30 Point 8A $8.00
MORE

24 Point 10A $5.65
FRENCH

12 Point 15A $3.00
COPPERPLATE

Cast by us under arrangement with SCHRIFTGUSS A.-G., of Dresden

ANNOUNCEMENTS

May be given a desirable decorative touch
without the expense of specially drawn art
work—a line or two in one of these faces
will be sufficient

VERY GOOD FOR HEADINGS OF ADVERTISING
ADDRESSED TO WOMEN

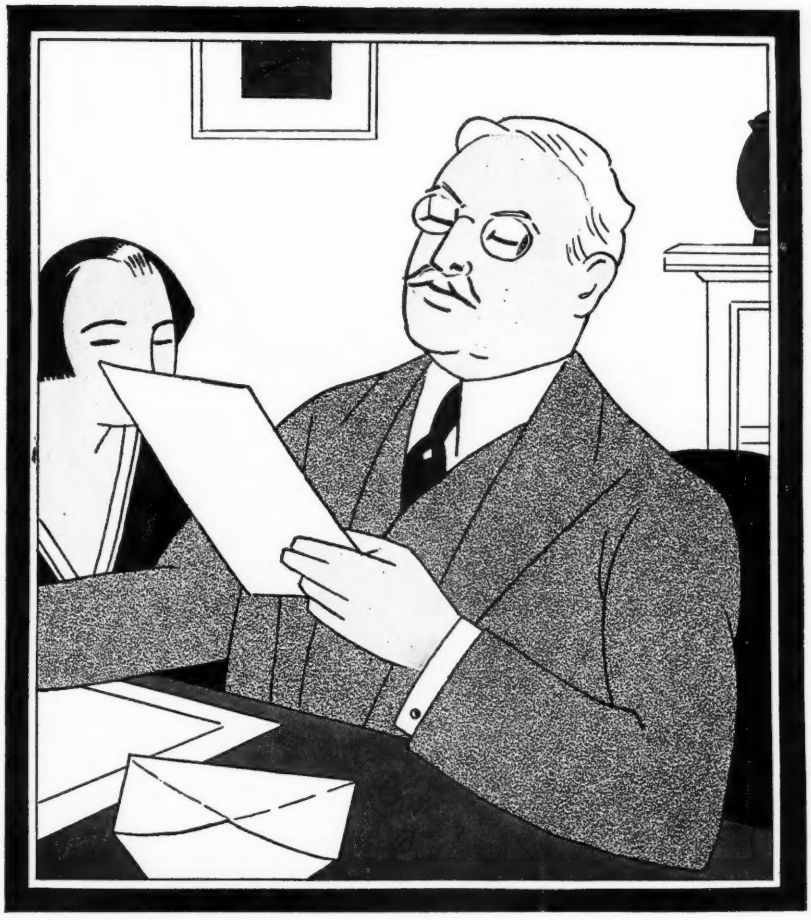
Used here with French Elzevir, but may be combined with Caslon Oldstyle and similar type faces with pleasing effect

BARNHART BROTHERS & SPINDLER

CHICAGO WASHINGTON, D.C. DALLAS OMAHA SEATTLE
KANSAS CITY SAINT LOUIS SAINT PAUL VANCOUVER, B.C.

Products obtainable through AMERICAN TYPE FOUNDERS COMPANY; *Branches in Principal Cities*

Please Mention THE INLAND PRINTER *When Writing to Advertisers.*



Men size you up by the paper you use

EVERY morning of the business week men are unconsciously sizing you up by the paper you use. If you have the discrimination to be among those whose business correspondence is written on GOTHIC BOND, men are getting a good impression from the first sight of your letters.

GOTHIC BOND looks the part. It has a clean, white color; its unusual strength enables it to withstand more than the ordinary amount of wear and tear in office handling. It is not expensive; and it has that important, business-like feel that invites careful consideration.

GOTHIC BOND

MANUFACTURED BY PARSONS PAPER COMPANY, HOLYOKE, MASS.

5–10

CASLON No. 3

A NEW LINOTYPE SERIES

30 Point

LINOTYPE TYPOGRAPHY f
urnishes equipment that b 1234

30 Point Italic

LINOTYPE Typography 1234

24 Point

LINOTYPE TYPOGRAPHY furnishe
s equipment that both guides and 1234

24 Point Italic

LINOTYPE Typography furni 1234

18 Point

LINOTYPE TYPOGRAPHY furnishes equipm
ent that both guides and responds to design, 1234

18 Point Italic

LINOTYPE Typography furnishes equip 1234

14 Point with Italic and Small Caps

LINOTYPE TYPOGRAPHY FURNISHES EQUIPMENT THAT BOTH GUIDES
and responds to design, meeting every demand that can be made on
type. It simplifies the practice of ambitious composition, AND 1234

12 Point with Italic and Small Caps

LINOTYPE TYPOGRAPHY FURNISHES
equipment that both guides and responds
to design, meeting EVERY DEM 1234

10 Point with Italic and Small Caps

LINOTYPE TYPOGRAPHY FURNISHES EQUIP
ment that both guides and responds to design
meeting every demand that can BE MAD 1234

8 Point with Italic and Small Caps

LINOTYPE TYPOGRAPHY FURNISHES EQUIPMENT THAT
both guides and responds to design, meeting every dem
and that can be made on type. It SIMPLIFIES TH 1234

6 Point with Italic and Small Caps

LINOTYPE TYPOGRAPHY FURNISHES EQUIPMENT THAT BOTH GUIDES
and responds to design, meeting every demand that can be made on
type. It simplifies the practice of ambitious composition, AND AS 1234

TYPOGRAPHY

MERGENTHALER LINOTYPE COMPANY

29 Ryerson Street, Brooklyn, N. Y.

BORDER: 10 POINT MATRIX SLIDE NO. 1654. 2 POINT NO. 402.



Crane's Bond for Offset Printing

Several offset printers have expressed surprise recently at the amount of Crane's Bond that is being used now in offset work. One man said he didn't know it was being used at all.

Any house doing offset work, which makes letterheads or prints banking forms, stock certificates, coupons, or checks, should make no mistake about the printing qualities of Crane's Bond. It is uniform in color and texture. It is thoroughly seasoned so that you take no chance with "green" paper. It is correctly sized, and it lays flat so that you need not hesitate to run it on the high speed offset press.

Get your customers away from the idea of price. Get them interested in quality. The man who buys from you because he likes the quality of your work is always a more permanent customer than the man who got a low price.

Crane's

BUSINESS PAPERS

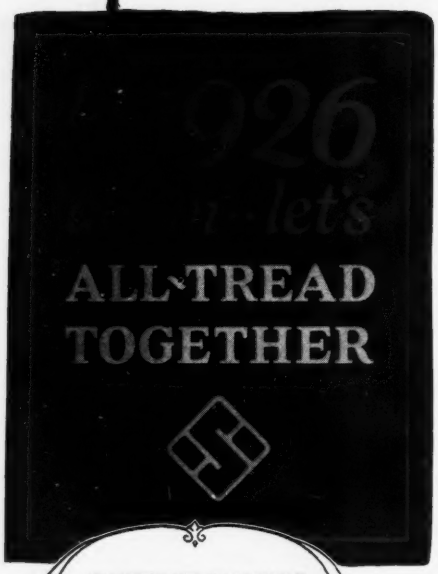
Consisting of

CRANE'S BOND · CRANE'S PARCHMENT DEED · CRANE'S JAPANESE LINEN · CRANE'S OLD BERKSHIRE

CRANE & CO. INC DALTON, MASSACHUSETTS

You can get Crane's Bond envelopes in standard sizes from the Crane & Company merchant.

GOOD BUSINESS



YOUR personal sales representatives know the value of good appearance as a factor in personal salesmanship. How much more important it is to give your printed salesmen—booklets, folders, broadsides—the unquestioned advantage of impressive appearance!

Expensive art work—professional text matter—expert typography—splendid printing. Fine! But don't jeopardize your investment in them by the false economy of unimpressive paper. Specify a Cantine coated paper and the job will be all that you can expect of it—and all it should be—as effective as you can make it.

Book of sample papers, name of nearest jobber and details of the monthly Cantine awards sent on request. The Martin Cantine Company, Dept. 301, Saugerties, N. Y. Since 1888, manufacturers of fine coated papers exclusively.

CONTEST WINNER

The Buehler Printcraft Co. of Cleveland, Ohio, won the Cantine award for November with their Seiberling Rubber Company portfolio printed on Cantine's Ashokan.

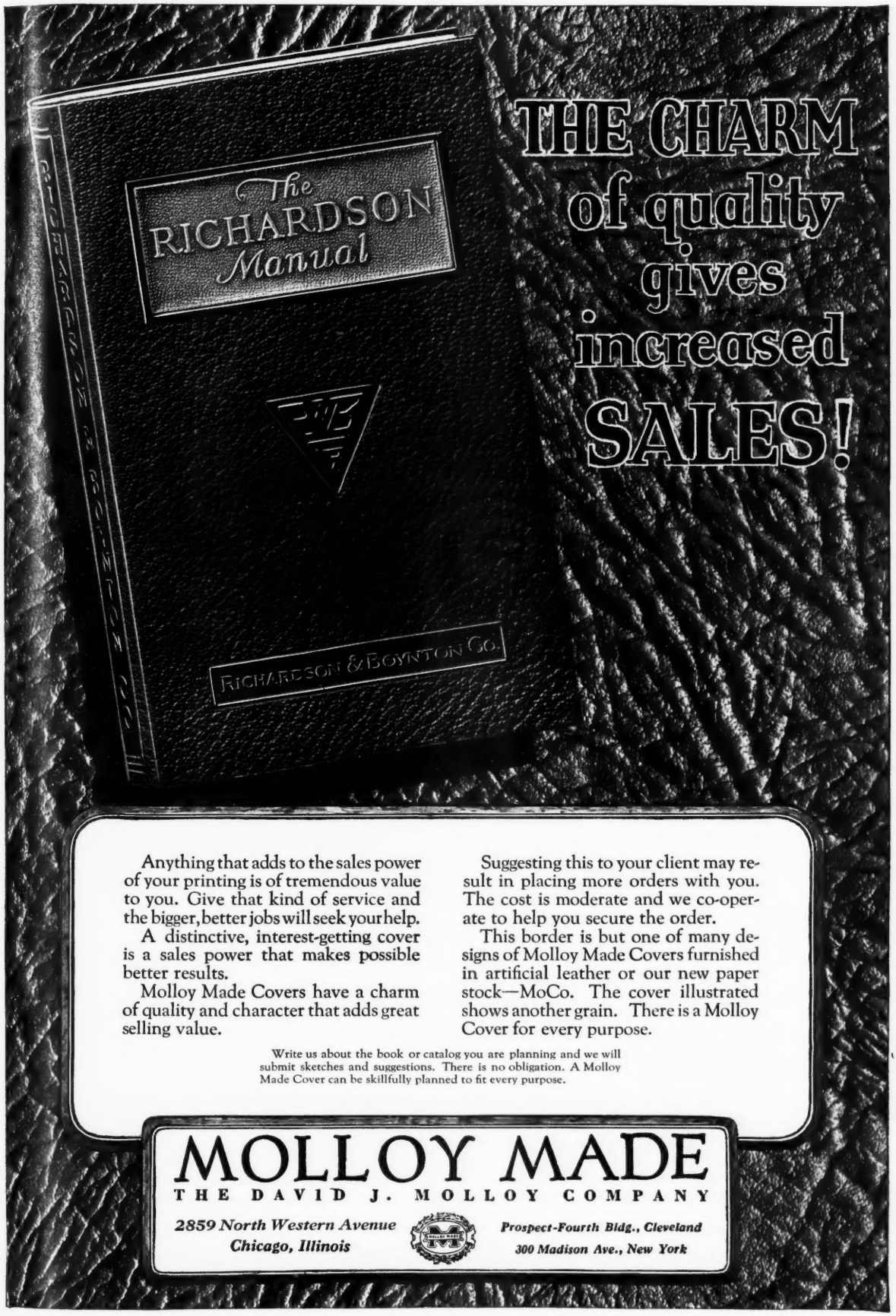
The final contest closes March 31. Send samples now of your work on Cantine's Papers.



ASHOKAN
NO. 1 ENAMEL BOOK

Cantine's COATED PAPERS

CANFOLD	ASHOKAN	ESOPUS	VELVETONE	LITHO C.1 S
SUPREME FOLDING AND PRINTING QUALITY	NO. 1 ENAMEL BOOK	REGULAR NO. 2 ENAMEL BOOK	SEMI-DULL - *Easy to Print*	COATED ONE SIDE



Anything that adds to the sales power of your printing is of tremendous value to you. Give that kind of service and the bigger, better jobs will seek your help.

A distinctive, interest-getting cover is a sales power that makes possible better results.

Molloy Made Covers have a charm of quality and character that adds great selling value.

Suggesting this to your client may result in placing more orders with you. The cost is moderate and we co-operate to help you secure the order.

This border is but one of many designs of Molloy Made Covers furnished in artificial leather or our new paper stock—MoCo. The cover illustrated shows another grain. There is a Molloy Cover for every purpose.

Write us about the book or catalog you are planning and we will submit sketches and suggestions. There is no obligation. A Molloy Made Cover can be skillfully planned to fit every purpose.

MOLLOY MADE

THE DAVID J. MOLLOY COMPANY

2859 North Western Avenue
Chicago, Illinois

Prospect-Fourth Bldg., Cleveland
300 Madison Ave., New York

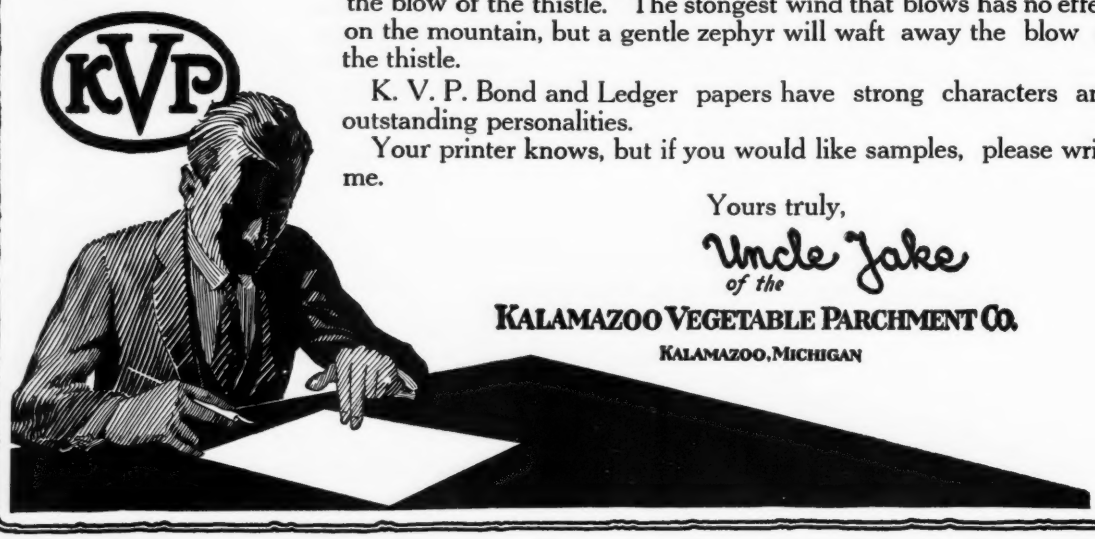
Uncle Jake says—

IT IS very much easier to live down to our characters than up to our reputations.

The question of character vs. reputation has been mulled over by wiser folks than we claim to be, but our own notion is that character is represented by the granite mountain and reputation by the blow of the thistle. The stongest wind that blows has no effect on the mountain, but a gentle zephyr will waft away the blow of the thistle.

K. V. P. Bond and Ledger papers have strong characters and outstanding personalities.

Your printer knows, but if you would like samples, please write me.



Yours truly,

Uncle Jake
of the

KALAMAZOO VEGETABLE PARCHMENT CO.

KALAMAZOO, MICHIGAN

Engraving-Electrotyping

Pictures have always been the only language that persons of all nations and all ages could understand. A picture with a brief description is a better presentation of any article than pages of eloquence in type.

Making pictures*—CUTS—*for all illustrating and advertising purposes—is our business.

Without enumerating the different kinds and grades of engravings, the point we wish to emphasize is, that we have unexcelled facilities and capacity for executing large or small orders for *any* style of cuts or plates for printing in one or more colors.

GLOBE ENGRAVING & ELECTROTYPE COMPANY

711 South Dearborn Street *CHICAGO*

TELEPHONE: HARRISON 5260 · 5261 · 5262

This catalog cost, perhaps, hundreds of dollars in profits from the orders it will never bring. This business was lost because the advertiser used a frail envelope.



Who will be blamed for this?

Who but the printer or stationer that made the sale?

THE envelope pictured above went *into* the mail young, good-looking and carefree —and NOW look at it!

Tragedies like this arise from using envelopes that don't measure up to their responsibilities.

Where will the sender of this catalog lay the blame? Where, except squarely on the shoulders of the printer or stationer who sold him poor envelopes?

Just a fraction of a cent more, spent on that envelope would have seen this catalog safely to the place where it would have had a chance to bring back orders. That fraction of a penny "saved" sent his book to the "port of missing catalogs."

When your customer wants catalog envelopes, you can serve him well and do yourself a good turn, by showing him the Improved Columbian Clasp Envelope.

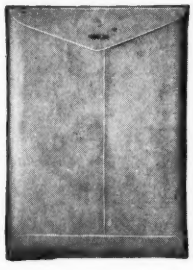
31 in the family—and all tough

This envelope is made in 31 convenient sizes. All made of tough paper —the kind that doesn't tear easily, and that stands up under punishment.

The clasp doesn't pull out and doesn't tear the flap. The prongs are of malleable steel. They can be opened and closed repeatedly without breaking.

Improved Columbian Clasp Envelopes are good for your business, because they please your customers. Their unusual strength and clean construction are evident, even to the person who knows little about envelopes.

If you cannot get Improved Columbian Clasps from your regular wholesaler write the United States Envelope Company, at Springfield, Mass. and you will be put into touch with a nearby distributor.





Tough reinforcement on the flap, right where the strain comes.

This is the envelope used by up-to-date business houses, mail order concerns and stores, for over-the-counter deliveries. It is the sturdy Improved Columbian Clasp. The name, and the size number are printed on the lower flap.

UNITED STATES ENVELOPE COMPANY

The world's largest manufacturers of envelopes

Springfield, Mass.

With eleven divisions covering the entire country.

Location	*Division*
Worcester, Mass.	Logan, Swift & Brigham Envelope Co.
Rockville, Conn.	White, Corbin & Co.
Hartford, Conn.	Plimpton Manufacturing Co.
Springfield, Mass.	Morgan Envelope Co.
Waukegan, Ill.	National Envelope Co.
Springfield, Mass.	P. P. Kellogg & Co.
Worcester, Mass.	Whitcomb Envelope Co.
Worcester, Mass.	W. H. Hill Envelope Co.
Indianapolis, Ind.	Central States Envelope Co.
San Francisco, Cal.	Pacific Coast Envelope Co.
Philadelphia, Pa.	Monarch Envelope Co.

Improved COLUMBIAN CLASP ENVELOPES

EMBOSSOGRAPHY



The art of producing the Patented, **absolute Flexible** and **Permanent**, can't crack off or scratch off **embossed or Engraved effects**, without the use of dies or plates, any color, also Gold and Silver, as fast as ordinary Printing. Gas, Gasoline or Electric Heated. **Don't buy a toy outfit, and expect success.**

Complete outfits $160.00 up

Write for Descriptive Matter, Testimonial Letters from Users, etc.

Wonderful

ENGRAVED EFFECTS

The largest operators in the country are using our

Number 14 Dull Finish

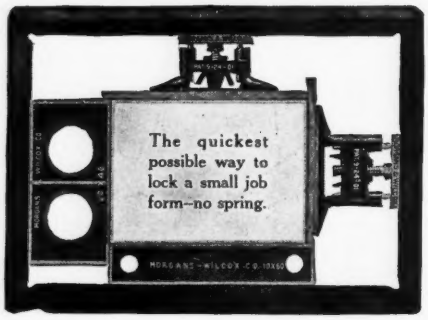
with regular printing inks

PRICE $2.75 PER POUND

EMBOSSOGRAPH PROCESS CO., Inc.

251 William Street, New York City

The Economy of Durability



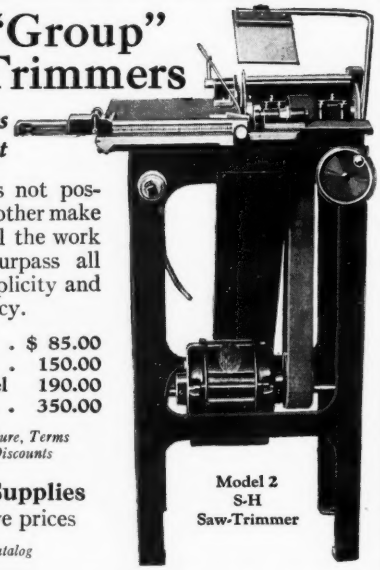
M. & W. Iron Furniture is practically indestructible. It renders unlimited service and always gives you that solid lock-up which is the first essential of good printing.

Morgans & Wilcox Mfg. Co.

Middletown, N. Y., U. S. A.

S-H "Group" Saw-Trimmers

Best Machines on the Market



Have features not possessed by any other make and will do all the work of others. Surpass all makes in simplicity and lasting accuracy.

Model No. 4 . .	**$ 85.00**
Model No. 3 . .	**150.00**
Standard Model	**190.00**
Model No. 2 . .	**350.00**

Write for Literature, Terms and Special Discounts

Linotype Supplies at attractive prices

Send for catalog

SPACEBANDS We are offering spacebands at 75 cents, $1.00, and our old price of $1.40. The 75-cent band we will exchange for good old wedges, if accompanied with 75 cents and an order for new bands. Our bands are all new and all guaranteed. Will exchange any of these bands by paying difference. This offer is for large orders, but small orders will be accepted to prove our sincerity.

The Schuyler-Hildman Saw-Trimmer and Linotype Supply Co.

160 N. Wells Street **Chicago, Illinois**

CUT COSTS AND SPEED UP PRODUCTION

WITH

HORTON VARIABLE SPEED PULLEYS

The only wholly satisfactory Change-of-Speed Mechanism

YOUR PRINTERS' SUPPLY HOUSE SELLS THEM

Products of the

HORTON MANUFACTURING COMPANY—Minneapolis, Minn., U. S. A.

"A Speed for Every Need"

What Is Paper White?

TRY THIS experiment—place together samples of various ledger papers, including Byron Weston Co.'s Linen Record. Examine the samples by bright daylight, and notice the diversity of "whites."

Which is real white, and why? Here is the answer. Since the beginning of fine paper making, the color of sun-bleached linen has been regarded as *natural* white. A sheet of Byron Weston Co.'s Linen Record, for example, is the same white as a fine linen handkerchief.

The various chemical or *artificial* whites look blue and pink when compared with the sun-bleached linen standard. The *natural* white of Byron Weston Co.'s Linen Record can only be produced from new, white rags and artesian well water.

Leaders in Ledger Papers

BYRON WESTON CO. LINEN RECORD LEDGER
BYRON WESTON CO. HINGED RECORD LEDGER
B-W CO. WAVERLY LEDGER
B-W CO. FLEXO LEDGER
B-W CO. TYPOCOUNT LEDGER

BYRON WESTON CO.

DALTON, MASS.



"Did You Buy That Unsight and Unseen?"

THE concerns that sell you presses or other shop equipment are generous users of photoengravings. Their advertising in this publication is good proof of this. They show you their product before you buy.

Are you explaining to your customers this big advantage which photoengravings add to their printed sales pieces?

We will gladly co-operate with you

CRESCENT ENGRAVING CO.
KALAMAZOO, MICHIGAN

Send for Free Sample

TRADE MARK
BLACK-CROSS
METAL CLEANSER

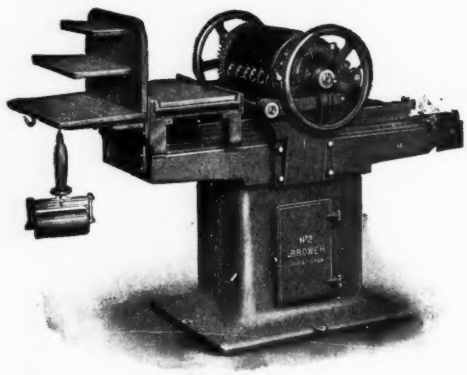
Send for Free Sample

for the removal of dirt, dross, oxide and all foreign matter from linotype, monotype and stereotype metal. Contains nothing injurious to the metal, causing less deterioration than other compounds.

On June 5th, 1924, The Detroit Typesetting Company, Detroit, Mich., placed their initial order for 5 pounds of Black Cross Metal Cleanser with the following comment: "We tried out the sample sent us and find it entirely satisfactory and far superior to the cleaner which we have been using"—*P. H. O'Keefe.*

Black Cross Metal Cleanser Co.
128 Moss Ave., Highland Park, Mich.

The Proof Is O.K.!



THAT is what you like to hear your customer say when you submit a color proof. The No. 2 "B.B.B." Proof Press is equipped with feed guides and grippers on the cylinder and will register to a hair line. And we have other proof presses that will meet the needs of all printers.

Send for complete descriptive catalogue containing our line of proof presses.

A. T. H. BROWER COMPANY
166 WEST JACKSON ST., CHICAGO, ILL.

Still Growing!

We Now Make

SPACES *and* QUADS

In connection with our manufacture of

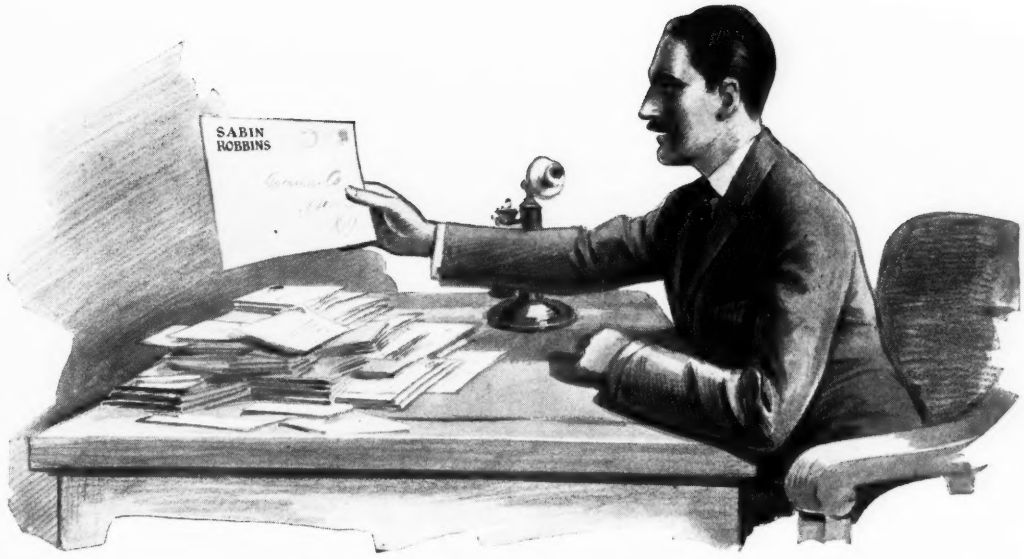
BRASS RULE
10% *Thirty Days*

THESE spaces and quads are accurately cast and are sold either in small job fonts or weight fonts, in any quantity desired; special quantities will be cast to order promptly. The same workmen who made The H. C. Hansen Type Foundry quality are making these.

SOME NIFTY BRASS RULES

No.		Per Ft.
1005	3 Pt.	.28
10096	6 Pt.	.50
1023	6 Pt.	.50
10046	6 Pt.	.50
10036	6 Pt.	.50
396	12 Pt.	.95
1027	12 Pt.	.95

The L. A. Hansen Type Foundry
FOUNDRY AT ROCKLAND, MASS.
Tel. Liberty 6989 Boston Office, 176 Federal St.



Many watch for the Sabin Robbins Envelope-

Are you overlooking it?

Each week five thousand Sabin Robbins envelopes containing printing paper samples are mailed out to paper buyers in all parts of the country. These samples are of mill job lots and seconds which can be bought at considerable discounts. They represent an accredited means of securing important savings in the paper bill on printing jobs.

The extent to which this Sabin Robbins service is valued by alert printers, is indicated by the fact that last year our business doubled—jumped from an annual figure of 18,000 tons to 36,000 tons in 1925.

Where does it all go—this 36,000 tons of bargain printing paper? It goes everywhere; our operations are national. Sabin Robbins warehouses in five key cities are required for the distribution of Sabin Robbins jobs.

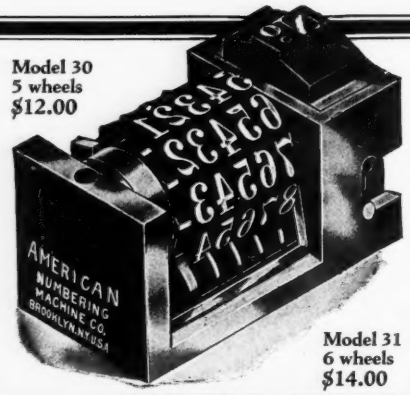
Evidently the proper figuring of a printing order now calls for an inspection of the Sabin Robbins offering of the week. It permits a lower bid, or a larger profit, or both. Don't overlook the Sabin Robbins mailings. If you're not getting these offerings, request them, on your letterhead.

The Sabin Robbins Paper Company
Middletown, Ohio

Cleveland Cincinnati Milwaukee Detroit St. Louis

SABIN ROBBINS

NATIONAL DISTRIBUTORS OF PAPER MILL JOBS



Model 30
5 wheels
$12.00

Model 31
6 wheels
$14.00

1200% Per Year

For Printers Investing $24 in Two 5-Wheel Typographic

American Numbering Machines

At an average numbering charge of 50c per thousand numbers:

A few fair size jobs totaling 50,000 numbers earn $25.00—12 months $300.00—

Per 1200% Year

A profit that no printer, large or small, can afford to overlook.

DO YOUR OWN NUMBERING WITH AMERICAN MACHINES

In stock and for sale by all branches of American Type Founders Co. and printing machine dealers.

AMERICAN NUMBERING MACHINE COMPANY

SHEPHERD AND ATLANTIC AVES., BROOKLYN, N. Y.

Branches: 125 West Madison Street, Chicago, Ill. Blackfriars House, New Bridge St., London, Eng.

Specify AMERICAN when ordering

Undiscovered Errors

It costs to take proof, to read it and to correct the errors that are discovered. Printers submit to such costs to save greater and unknown costs in later processes.

No argument about this nor should there be about the importance of quality in proofs. The proofreader is entitled to proof that shows every minute defect. One error slipping through to the finished job may cost more than the price of a good proof press.

Potter Proof Presses yield the quality in proofs that safeguards against losses incident to undiscovered errors.



Your dealer can serve you with a Potter Proof Press

Hacker Manufacturing Co.

320 S. Honore Street
Chicago, Ill.

SERVICE PLUS!

That is what you get when you buy

DAMON TYPE

STANDARD LINE—POINT BODY—POINT SET

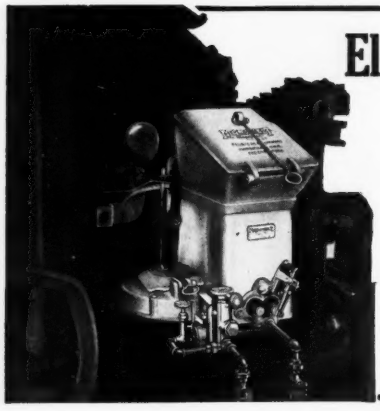
THE use of the highest grade metals especially prepared by our own chemists and turned into the finished product by expert casters and foundrymen, insures this. And remember, every piece of DAMON TYPE is fully guaranteed! Send for a copy of our compact Catalog and Revised Price List. It will tell you how to save money on your next type order.

DAMON TYPE FOUNDERS CO., Inc.

The only Independent Type Foundry

44 BEEKMAN STREET NEW YORK, N. Y.

Chandler & Price Presses and Paper Cutters
Diamond Power and Lever Cutters
Hamilton Steel and Wood Composing Room Equipment
Wire Stitchers, Proof Presses, Folders, Punching and Perforating Machines
Whatever your need may be, we have it—Large Stocks for Quick Delivery



Eliminate Waste in Your Composing Room

The Single Melting System Saves Time, Labor and Money

Produces better type faces
Produces more solid slugs
Eliminates metal furnace

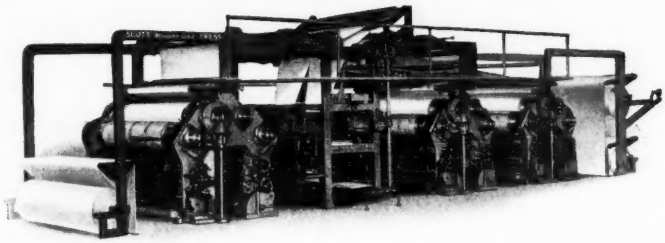
MONOMELT SLUG FEEDER
It Cleans as it Melts

50% less labor operations
75% less metal drossage
10% more production

Write us for Comments by Hundreds of Enthusiastic Users

PRINTERS' MANUFACTURING COMPANY

1104-1117 Transportation Building, Chicago, Illinois



"*Multi-Unit*" Double Sextuple Combination Triple Quadruple Press

This, like all Scott units, is flexible in layout and may be erected, if desired, with folders between the units instead of at the ends. Scott newspaper printing presses are adaptable to every newspaper publishing requirement but are furnished only in *one* quality—the *best.*

Scott

"*Multi-Unit*" and "*Straight-Unit*" Newspaper Presses
Rotary Offset and Direct Rotary Lithographic Presses

WALTER SCOTT & CO.
Main Office and Factory - - Plainfield, N. J.
New York Office, Brokaw Bldg., 1457 Broadway
Chicago Office - - - - - Monadnock Block

This Monotype Goudy Modern and *Italic* (new), designed to match Monotype Goudy Open and Goudy Open Italic.

Monotype

Philadelphia

[Ask for showing of exclusive Monotype (Goudy) type faces]

Set in Monotype (Goudy) Modern and Italic, Nos. 293 and 2931, and Rule No. 6468RL

ROKO COMPOUND

The Practical Ink Adaptor

TRADE ROKO MARK

For all grades and colors of printing and lithographing inks. Absolutely eliminates difficulties due to varying temperatures, humidity, stock, speed, static, etc. Will not mottle nor reduce body of any ink.

THE ROKO PRODUCTS COMPANY

Phone Main 5182 **1536 Market Street, Denver, Colorado**

It is good business to keep RoKo always on hand and conservative foresight to use it on every job

The Robert Dick Mailer

Combines the Three Great Essentials to the Publisher

SPEED — SIMPLICITY — DURABILITY



Manufactured in inch and half inch sizes from two to five inches

Read what one of the many users has to say

The Waco-Times Herald,
Waco, Tex., Aug. 2, 1911,

Dick Patent Mailer Co.,
139 W. Tupper St., Buffalo, N. Y.

Gentlemen — I have been using your patent mailer for five years with most satisfactory results, and think it is the best and speediest machine on the market to-day. My record per hour is 6,500, which I think is the best record in Texas. Would be pleased to have you use this letter in any way you see fit. Yours very truly,
B. D. GEISER, *Foreman Mailing Dept.*

FOR FURTHER INFORMATION, ADDRESS

REV. ROBERT DICK ESTATE, 139 W. Tupper St., Buffalo, N. Y.

Print Shop Steel Equipment



No. 35-B
The revolving and adjustable Linotype Operators' Stool

Operators' Chairs and Stools
Electro Cabinets · Tables
Assembling Trucks
Galley Racks and Galleys

Write us your needs

ANGLE STEEL STOOL CO.
Factory and Office Steel Equipment
PLAINWELL, MICH.

Branch Offices
9 S. Clinton St. Chicago
333 State St. Detroit
98 Park Place N.Y. City



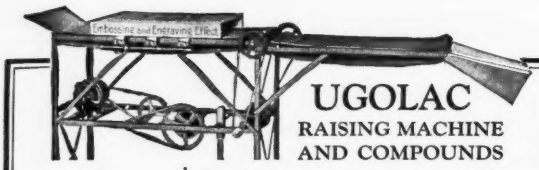
"NORTHWESTERN"

Push-Button NORTHWESTERN ELECTRIC MOTORS CO. AK *Controlled*

VARIABLE SPEED MOTORS FOR PRINTING MACHINERY

Northwestern Electric Co.

408-416 S. Hoyne Ave., Chicago, U.S.A.



UGOLAC
RAISING MACHINE AND COMPOUNDS

The
Ugolac Machine

39" high; 89" long; 19" wide. Takes sheet 16¼" wide. Motor driven with speed control. Heating Unit (3 Gas Burners) with control to suit job. Shafting ½"; bearings 1".

Gas . . $150.00
Electric, $175.00
F. O. B. New York

Complete Equipment for Producing Embossed and Engraved Effects

Simply feed freshly printed sheets dusted with the compound into the machine. Anyone can operate it and obtain beautiful embossed or engraved effects, gloss or dull finish, silver or gold. Compound: (Dull or Gloss) $2.50 lb.; (Silver or Gold) $4.50 lb., C. O. D.; charges collect. A sure profit maker. Write for circular. Dealers wanted.

HUGO LACHENBRUCH
Department I
18 Cliff St., New York, *Cable Address, Ugolac*

Why Use Dinse-Page ELECTROTYPES ?

BECAUSE they are the best electrotypes to be had. (Any user of electrotypes will tell you that.)

BECAUSE they print better than inferior electrotypes.

BECAUSE they require less make-ready than inferior electrotypes.

BECAUSE they wear better than inferior electrotypes.

For SUPERIOR Electrotypes see or write to

Dinse, Page & Company

725 S. La Salle St., Chicago **Tel. Harrison 7185**

A Better Metal Never Ran Through a Mouth-Piece

STANLEY PROCESS TYPE METAL

Made by
UNITED AMERICAN METALS CORP'N
Brooklyn, New York

THE TYPOGRAPHY *of* ADVERTISEMENTS

By F. J. TREZISE

"This is one of the best books on the subject, and I shall include it in my list of approved books on Advertising. It is well written and artistically gotten up. I congratulate *The Inland Printer* on the work."
PROFESSOR WALTER DILL SCOTT

136 pages, 65 illustrations in two colors
Price $2.35 postpaid

THE INLAND PRINTER CO.
632 Sherman Street, Chicago

We cater to the Printing Trade in making the most up-to-date line of

Pencil and Pen Carbons

for any *Carbon Copy* work.

Also all Supplies for Printing Form Letters

MITTAG & VOLGER, Inc.
PARK RIDGE, NEW JERSEY
MANUFACTURERS FOR THE TRADE ONLY

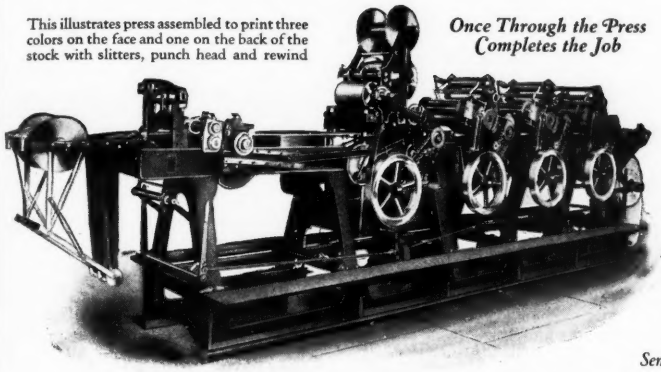
MULTI NEW ERA PRESS PROCESS

Fastest Flat-Bed Press on the Market

7,500 IMPRESSIONS PER HOUR

This illustrates press assembled to print three colors on the face and one on the back of the stock with slitters, punch head and rewind

Once Through the Press Completes the Job



The New Era is a roll feed, flat-bed and platen press, built in sections. Assembled as desired to print one or more colors on one or both sides of the paper, cloth or cardboard; also slit, punch, perforate, number, cut and score, re-inforce and eyelet tags, and a number of other special operations, all in one passage through the press.

Delivers the product slit, cut into sheets or rewound, counted and separated into batches as desired. Most economical machine for specialty work requiring good color distribution and accurate registry.

Send us samples and particulars of your requirements and let us show you what we can do therewith. Ask for literature.

THE NEW ERA MANUFACTURING COMPANY

Straight and Cedar Streets, Paterson, New Jersey

Remember ~



the dear little Stuffed Squirrel that used to lend a touch of wild life to the gentle atmosphere of the family parlor? Ruthlessly torn from his native woodland—filled with sawdust—given a bit of dead tree to cling to—a fake nut to nibble on—and the privacy of a glass case for a home. What an end to a once glorious career! For while he may have gladdened the hearts of the children, he was, at best, but a stuffed effigy of his former self—a lifeless symbol of departed realities.

A symbol of departed realities—something you will not say about your electrotypes if they are made by the A. E. C. method, which reproduces all the realities of the originals in their truest forms.

AMERICAN ELECTROTYPE CO.

MEMBER INTERNATIONAL ASSOCIATION OF ELECTROTYPERS OF AMERICA

SHERIDAN BLDG. NINTH & SANSOM STS. PHILADELPHIA

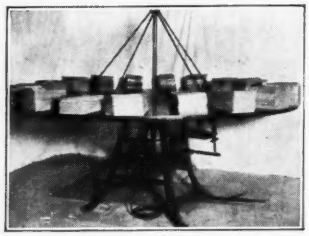
$450 BUYS A Kalamazoo UNIVERSAL SAW-TRIMMER

You Cannot Buy Greater Efficiency at Any Price

J. A. RICHARDS CO. 903 North Pitcher Street KALAMAZOO, MICH.

Pioneer Makers Steel Rule Dies

Rotary Gathering Table



Variable speed—2 to 6 revolutions per minute.

Bindery girls will accomplish nearly twice as much work with less fatigue.

Simple and inexpensive to operate.

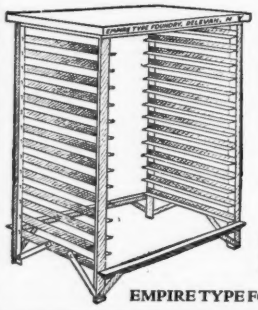
Handles book sections, single sheets, calendar pads. One to six girls work at the same time.

Three Styles
Prices $225 to $285
F. O. B. Chicago

For Sale by All Leading Machinery Houses

THE EFFICIENCY BINDERY TABLE COMPANY
General Office: 12130 Eggleston Avenue, Chicago

All-Iron Composing Stand *and* Top



Stand is 38 in. high, 36 in. wide, 20 in. deep. Holds 14 full-size lip front cases. Dark green baked enamel finish, hot riveted joints.

Polished Steel Imposing Surface 24 x 38 in. A joy to work on and will last a lifetime.

Price of Stand $18; Top $18; or both at one time, cash with the order $35

Compare this price with our competitors' and do your own thinking. Money refund guarantee, you being the judge.

EMPIRE TYPE FOUNDRY, 28 Main St., Delevan, N.Y.

Printers' Own Advertising

The kind that gets business

"The Ink Spot"—an eight-page and cover printers' house organ. Copy (copyright) furnished together with layout and cuts.

The physical appearance is typographically excellent and will impress your readers with your ability to produce good work.

"The Ink Spot" will create confidence and bring in new business as well as increase the volume of business from old customers.

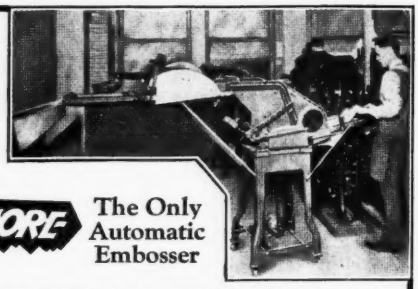
To make the copy institutional we furnish one page of special copy or one page of advertising copy, written especially for your business, subject to your request and suggestion each month—without additional charge.

Service limited to one printer in each city. Cost $15 per month

Glad to send printed samples

Roger Wood *Graphic-Craft Advertising* 511-517 Ferry Street La Fayette, Ind.

Dealers in Every Large City



DO-MORE The Only Automatic Embosser

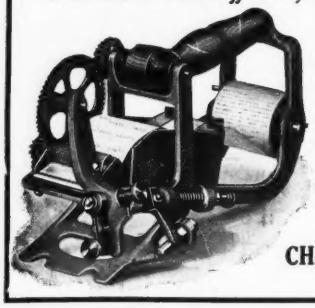
produces in one operation die and copper plate effects direct from type. Capacity 1500 per hour direct from presses. The DO-MORE is considered essential equipment by the most progressive printing houses.

Write for complete details and name of our nearest dealer

AUTOMATIC PRINTING DEVICES CO., INC.
95 Minna Street, San Francisco, California

The Wing Aluminum Mailer

Will Increase the Efficiency of your Mailing Room



Light weight and ease in handling enables operators to make greatest speed.

Mailer weighs only 2 lbs. yet will stand up and prove reliable at all times.

Why not make that change now? The Wing Aluminum Mailer will pay for itself in a short while.

Send for prices and further details

CHAUNCEY WING'S SONS
GREENFIELD, MASS.

METALS

Linotype, Intertype, Monotype, Stereotype. Special Mixtures.

QUALITY FIRST, LAST AND ALL THE TIME.

E. W. Blatchford Co.
230 N. Clinton St., Chicago
World Building, New York

HOFF

Slitter, Perforator and Scorer Attachments

Used by:

American Color-Type Co.
Newark, New Jersey

Leslie D. Hoff Mfg. Co., Hillside, N. J.

American Type Founders Co.
Or Any Authorized
DEALER IN "PRINTERS" SUPPLIES

Overlay Knives

Tested for

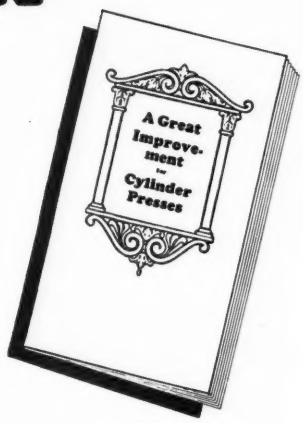
Quality of Temper

Have keen edge and of much flexibility, enabling the operator to divide a thin sheet of paper very delicately. The blade runs the entire length of handle and is of uniform temper throughout. As knife wears covering can be cut away as required.

Price 60c Postpaid

The Inland Printer Company
632 Sherman Street, Chicago, Ill.

Send for this Book



IT is a helpful, interesting and unbiased analysis of pressroom costs and of the problem of applying printing ink to the printing form. It contains an article on these subjects written by THE INLAND PRINTER'S expert, Eugene St. John, an article on the history of ink fountains by W. S. Huson and a great amount of additional authoritative information.

Every printer, superintendent, foreman and pressman will find it useful and valuable. You may obtain a copy by sending the coupon, with no obligation whatever.

GEORGE ORTLEB, *President*

The ORTLEB Corporation

Calumet Building **St. Louis, Missouri**

Ortleb Corporation
Calumet Building
St. Louis, Missouri

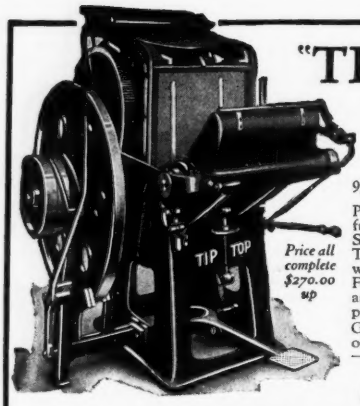
Without obligation to us send a copy of your useful book of information, "A Great Improvement for Cylinder Presses."

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ORTLEB INK AGITATORS



"TIP-TOP"

The Latest and Most Improved Job Press

SIZES
9¼ x 13, 10¼ x 15, 14½ x 18

Price all complete $270.00 up

Perfect impression, powerful build, runs noiseless. Speed 1,600-2,100 an hour. Throw-off of inking rollers while machine is running. Fine for halftones. Prices as low as any ordinary job press.
Guaranteed prompt supply of parts—prompt delivery—easy terms.

Complete Plans for Printers and Book Binders

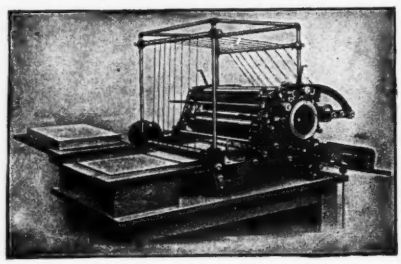
INTRODUCING THE

"SMALL REINHARDT"

Rules, Cuts Perforates Creases

All in one operation

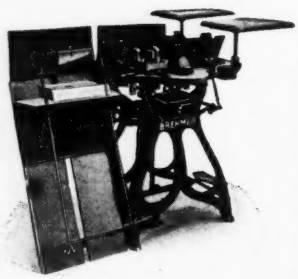
With this machine ruling is no more an art—it can be done by any one. An indispensable machine for every printer or bookbinder.



Large stock of machines and parts

HOFFMANN TYPE & ENGRAVING CO.
114 EAST 13th STREET, NEW YORK CITY

BREHMER'S
End Sheet Pasting Machine



This machine is intended to paste any size of plate, maps, end-sheets, etc., to sections. It will also turn the end-sheets, etc., round the section and paste them on either to the right or to the left of same.

Brehmer Thread Sewers
Brehmer Wire Stitchers
Brehmer Folders
Brehmer Thread Stitchers

GEBRÜDER BREHMER
Leipzig-Plagwitz

Agents: HOFFMANN TYPE & ENGRAVING CO., New York
112-114 East 13th Street



¶ In America, about one thousand printers are going to meet their competition with this system and enter a period of unprecedented prosperity. Ellis Bassist has helped to make this possible . . .

This system has amazed the printing industry

ELLIS BASSIST'S *latest* invention is, primarily, the motivator of the new movement—*already under way* — among printers and lithographers.

Everywhere they are proving their intense enthusiasm by *installing* this remarkably simple system. Robert Teller Sons & Dorner, New York; Goodwin Bros., St. Louis; W. G. Johnston Co., Pittsburgh, are among them.

The new Wesel-Bassist System is the "open doorway" to a nation-wide movement in the *installation of photo-lithographic departments.* For a comparatively small sum, a department is now a fairly simple matter to install and operate. An entire equipment not only *pays for itself* as it goes, but brings *back* the interest on the investment and, incidentally, *overcomes competition.*

We will gladly give you full and remarkable particulars without the slightest obligation. Now is the time to get all the photo-lith information you can and the Wesel-Bassist System offers you some highly profitable ideas and points.

Coupon is for your convenience. Or, you may write, if you prefer.

Offset Division
F. WESEL MANUFACTURING COMPANY
76 Cranberry Street, Brooklyn, N. Y.

Clip and Mail Today

F. Wesel Manufacturing Co.
76 Cranberry St., Brooklyn, N. Y.

GENTLEMEN:—Please let us have complete information on the Wesel-Bassist Photo-Litho System.

Name .....

Address .....

WESEL

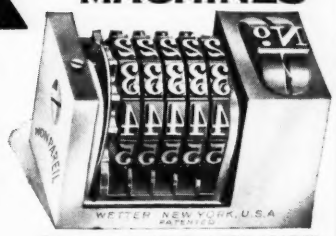
Boston Model **WETTER** **NUMBERING MACHINES**



Will Stand Up to the Most Exacting Conditions

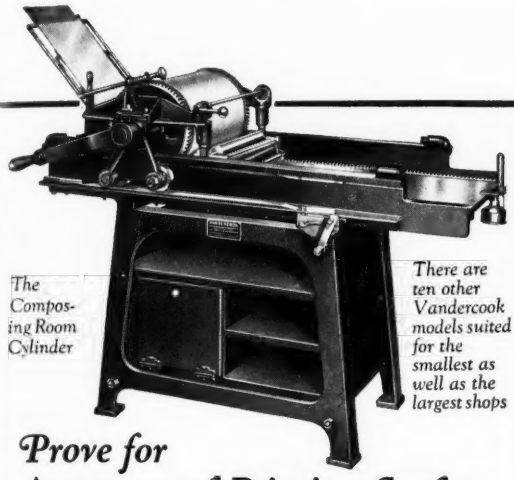
Boston Model, 5-Wheel . . $16.00
Boston Model, 6-Wheel . . $18.00
Nonpareil Model, 5-Wheel, $11.00
Nonpareil Model, 6-Wheel, $14.00

Sold by all dealers



Ask to see the NONPAREIL MODEL

Wetter Numbering Machine Co. Atlantic Ave. and Logan St. Brooklyn, N.Y., U. S. A.



The Composing Room Cylinder

There are ten other Vandercook models suited for the smallest as well as the largest shops

Prove for
Accuracy of Printing Surface
As Well as for Typographical Errors

Vandercook Rigid Bed Composing Room Presses enable you to test electrotypes, engravings, etc., before the pressman gets the forms, and permits needed changes to be made without holding up your valuable producing presses.

WRITE FOR FULL INFORMATION

Vandercook & Sons *Originators of the Modern Proof Press*
1716-22 W. Austin Ave., Chicago, Ill.

The great majority of the largest newspapers, also the majority of the best books now printed in the English language, are assisted in the making by Vandercook Rigid Bed Presses.

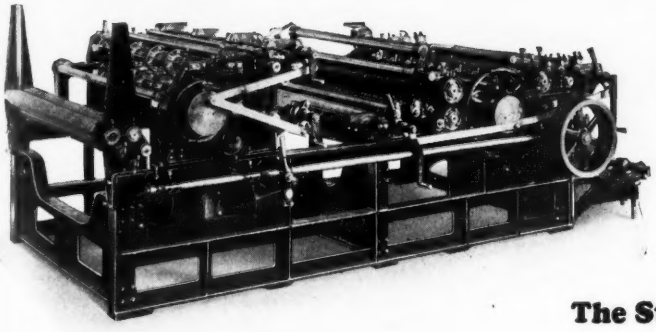


TRADE-MARK

An Opportunity

There are a few vacancies in our United States selling organization for full or part time men. ¶If you know the Mohr Lino-Saw and feel you can sell it in the territory in which you are located, write to us. In confidence, of course, tell us your qualifications and experience—also include a few references.

Mohr Lino-Saw Company
564-570 W. Monroe Street, Chicago, Illinois



High Speed
Rotary Press
with Perforating, Numbering and Rewind Units
Reliable and Simple to Operate

Rotary Presses for single and Fanfold continuous forms. Fifteen years has proved these to be the best paying rotary presses on the market.

The Steel Products Engineering Co.
SPRINGFIELD, OHIO
Designers and Builders of Special Printing Machinery

ROBERTS

EVERY PRINTER



Can Make Money on Numbering Jobs

DON'T "job out" this business. Figure how much CLEAR PROFIT you can make on ALL the numbering orders that come your way, if you actually do them yourself.

You can most always handle them in the same impression as the job itself, *at no extra cost;*

—You can speed up delivery on the complete job by doing the numbering yourself;

—You can obtain numbering work, and the bigger jobs that go with it, MORE OFTEN when your customers know that *you* can handle it.



"Printing Profits from Numbering Jobs"
By Robt. F. Salade

A press-room handbook on numbering, by this prominent printing authority FREE TO ALL PRINTERS. Send only 5c in stamps to cover mailing costs. *Do it now!*

THE ROBERTS MACHINES THAT DO THE WORK THAT MAKE THESE PROFITS COST LITTLE

No Printer Can Afford to Be Without Them

Your Typefounder Can Supply You!

Special Prices:

Model No. 27 Now $12.00 less 10%
Model No. 28 Now $14.00 less 10%

numbering machines



The Roberts Numbering Machine Co.
Standard and Specially Made Numbering Devices of All Kinds
694-710 Jamaica Avenue Brooklyn, N. Y.

"A PRINT YOU LOVE TO TOUCH"
Engraved and Embossed Effects Without Plates or Dies
ATTENTION PRINTERS AND STATIONERS

We offer our POWDER, the result of a manufactured and developed process, that will now enable you to make engraved printing that is absolutely identical to plate work, and far superior to anything known in the market. By using our POWDER you will now produce a perfect job and stop worrying. You will produce a print that will always hold its engraved effect and never come off. A print you love to touch; gives an added beauty and an expression of individual personality to every job. Write or wire at once for price list.

PRODUCTS COMPANY, 56 Warren Street, New York City

EMBOSSING IS EASY IF YOU USE

Stewart's Embossing Board

Simple, Economical, Durable. Sheets, 5¾ x 9½ inches

$1.25 a Dozen, Postpaid

THE INLAND PRINTER, 632 Sherman Street, Chicago

Linotype *and* Intertype Speed Book

By H. J. PICKERT

The ambitious operator who is trying to increase his speed will find the lessons and charts in this book of great assistance.

Price, $1.00 postpaid.

THE INLAND PRINTER
Book Dept. 632 Sherman St., Chicago

COLOR

AND ITS APPLICATION TO PRINTING

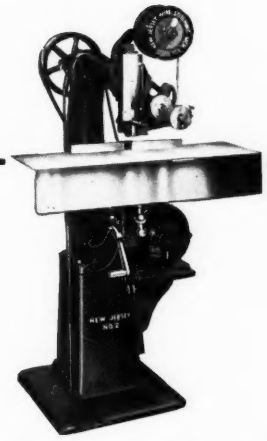
By E. C. Andrews

THE author's complete understanding of the difficulties that commonly beset the printer in obtaining satisfactory results in colorwork has enabled him to put into this book much of great *practical* value.

The thorough way in which the author treats the subject has been praised by authorities in all parts of the country.

Price, $2.00. Postage, 10 cents extra.

THE INLAND PRINTER CO.
632 Sherman Street, Chicago



A New Jersey Stitcher

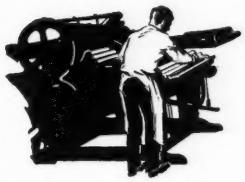
Is Good Insurance

Against Loss of Time Resulting from Breakdowns

Cheap to Maintain, Easy to Operate

There Is a New Jersey Wire Stitcher for Every Purpose. Send for details.

The New Jersey Wire Stitching Machine Co.
Stitcher Building, Camden, N. J.



It's the Ink That Makes the Job
and Peerless Black
That Makes the Ink

FOR the finest halftone and lithographic work, inks manufactured with PEERLESS BLACK insure the finest results.

Peerless Black imparts to all inks remarkable free-flowing and quick-spreading qualities, making them ideal for use with high-speed presses. There is a beautiful luster besides.

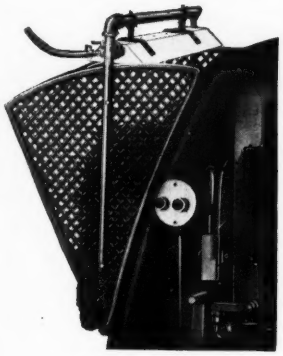
Peerless Black

The **Peerless Carbon Black Co.**, Pittsburgh, Pa.

Sole Selling Agents
Binney & Smith Co
41 E. 42nd Street-New York City

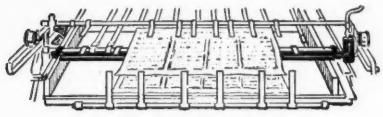
What Every Printer Should Know

Gas Heaters are best for static troubles in printing, as they also quickly dry the ink, preserve register and induce correct jogging



Style D on Miehle Vertical

Which Gas Heater delivers the most heat?
Which Gas Heater is the safest?
Which Heater is built in the most styles?
Which Heater has the simplest mechanism?
Which Heater gives the longest guarantee?
Which Heater is the easiest to install?
In short — which is the best Gas Heater?



Style A on Miehle Carriage

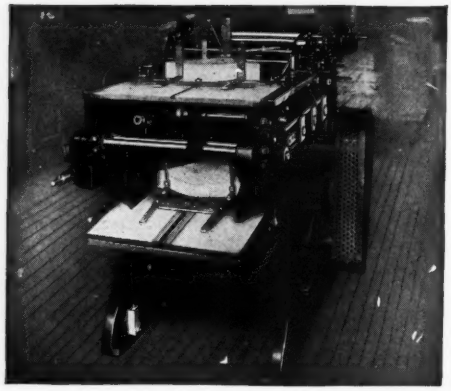
UTILITY SAFETY GAS HEATER

MADE UNDER THE PATENTS OF CHARLES H. COCHRANE

Write for list of large printeries fully equipped

UTILITY HEATER COMPANY *Phone Canal 2989* 239 CENTRE STREET, NEW YORK

The *only* press that will feed died-out blanks, made-up envelopes and sheet work equally well

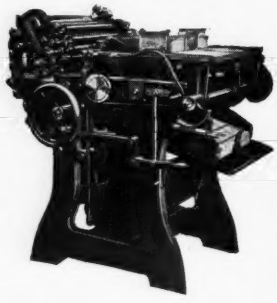


7,500 impressions per hour from curved plates

On envelopes, bill-heads, office forms and the general run of commercial printing, the S & S Rotary Press is a time and money saver.

Especially popular for envelope work, and used by most of the leading envelope makers. Feeds died-out blanks, made-up envelopes or sheet work with equal success.

7,000 to 8,000 impressions per hour is the average conservative speed for general work. Higher speeds are possible, one user averaging 8,600 impressions over a long period.



Any stock from tissue to light cardboard is successfully fed. All parts are readily accessible, and operation and adjustment are very simple.

Write for full details of this unusually efficient press—no obligation.

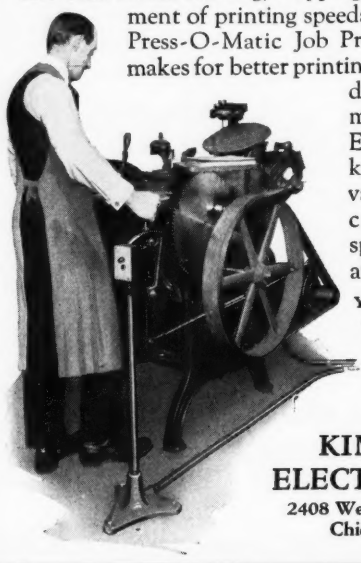
STOKES & SMITH CO.

Summerdale Avenue near Roosevelt Boulevard
PHILADELPHIA, PA.

British Office: 23, Goswell Road, London, E. C. 1

BETTER PRINTING and Bigger Profits with Press-O-Matic Control

The convenient starting, stopping, and adjustment of printing speeds afforded by Press-O-Matic Job Press Control makes for better printing, bigger production and more profits. Every printer knows the advantages which convenient speed control affords.



You Should Know About Press-O-Matic Control

Write for interesting booklet describing this improved job press control.

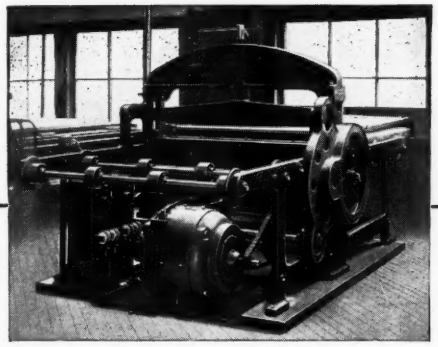
KIMBLE ELECTRIC CO.
2408 West Erie Street
Chicago, Ill.

ESTABLISHED 1875

BLOMGREN BROS. & Co.

Artists
Engravers
Electrotypers
Nickeltypers
Lead Mold Process

512 - 522 SHERMAN ST., CHICAGO



The Monitor System

Push-button Control on Lithographic Transfer Press

Monitor Automatic Control enables the lithographic transfer press shown above and installed in the largest printing plant at Rochester, New York, to be started and stopped by merely pressing a button.

In addition, the Monitor Controller also automatically reverses the press at its limits of travel in each direction. This reversal is accomplished through the motor, which is automatically stopped and brought up to speed in the reverse direction smoothly and safely. This results in an appreciable saving of time, as the press works on the impression in both directions.

Monitor Controllers are made for all printing machinery from the smallest job press to the largest newspaper drive.

Ask for Bulletin 103 on Printing Press Controllers.

Monitor Controller Company

7520-1

Baltimore, Md.

Birmingham	New Orleans	Chicago	Pittsburgh
Detroit	Buffalo	Philadelphia	Cleveland
Boston	New York	Cincinnati	St. Louis



Your ideal medium

To produce a masterpiece, the artist must have the proper medium to work with.

Lithographers have found their ideal medium for checks in National Safety Paper—the perfect base for the finest lithography.

Furnished in many beautiful neutral tints.

Write for samples

George La Monte & Son

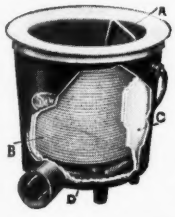
Founded 1871

61 Broadway, New York

This GLUE POT *Kept Hot 3 Years*

RECENTLY one of our customers reported that he had not turned off the current on his STA-WARM electric glue pot for 3 years—and it was still giving him complete daily service.

Because of basic STA-WARM patents, no other make of heater or pot for glue or other fluids can give service anywhere near equal to STA-WARM.



Nor can any other manufacturer today build heaters to almost unlimited size and electric heating capacity offered by STA-WARM engineers.

If you want to heat any volume of fluid quickly and evenly without the danger of scorching, to hold it at a fixed temperature indefinitely with no attention whatever—if you want to save time, worry, trouble, spoilage—if you want to increase production and improve quality—all for less cost, use

Sta-Warm

ELECTRIC

Pots and Heaters

ROHNE ELECTRIC COMPANY

2428 25th Avenue, South, Minneapolis, Minnesota

A Sturdy Staple Binder

ACME No. 6½

Binds from ⅛ inch to ½ inch thickness of all kinds of paper



Equipped for flat and saddle-back work.

Six different lengths of staple in three thicknesses of wire.

Downward pedal stroke.

Only adjustment necessary is for different thicknesses of work.

Ten inch reach for insertion of work.

Staples to a core—Fine, 313; medium, 200; heavy, 125.

Catalogue on request

Acme Staple Co.

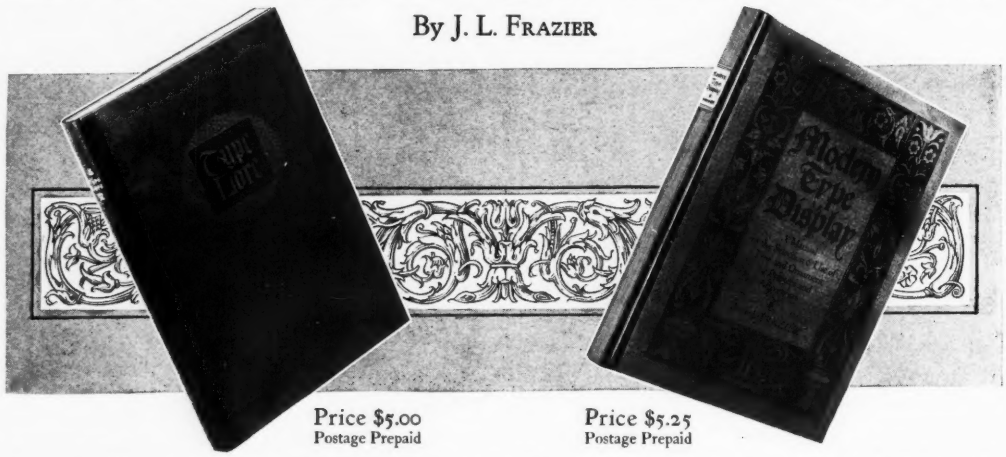
Established 1894

1643-47 Haddon Avenue

Camden, N. J.

PRACTICAL & POPULAR BOOKS

By J. L. Frazier



Price $5.00
Postage Prepaid

Price $5.25
Postage Prepaid

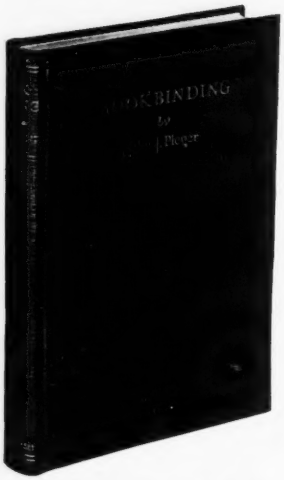
Type Lore contemplates the practical, esthetic and historical phases of typography in an unusual, interesting and understandable way. Chapter titles are popular types. Considered in the order in which forms they are based on were developed, the result is an organized, comprehensible story of outstanding events and individuals in the development of typography—combined, for the benefit of the working typographer, with text which rates the various types according to merit and also instruct, in their effective and esthetic, as well as appropriate, use. In its format and typography, too, Type Lore exemplifies the book beautiful; the very sight of it is helpful and inspiring.

Modern Type Display is for printers and typographers who would know how to make type efficient. It gets down to the grass roots; it develops the subject of typographical display from first principles to the subtlest details; it is a veritable encyclopedia of ideas that enable you to make type talk. Design, too, is thoroughly covered; the basic principles of layout, so essential if one's work is to attract by pleasing the esthetic sense, are explained and also illustrated. In short, this popular book—the big second edition of which is already largely sold—is a complete course of instruction on subjects the mastery of which means outstanding ability and opportunity for advancement.

THE INLAND PRINTER COMPANY, 632 Sherman Street, CHICAGO, ILLINOIS

BOOKBINDING

By John J. Pleger



Size 6 x 8¾"; 425 pages. Attractively bound in cloth; gold stamped

Price $6.00 Postpaid

The information contained in this book is worth many times its price

Get Entire Bookbinding Business Between Two Covers

"Bookbinding" is the most complete and up-to-date book on bookbinding compiled in this generation. It covers both hand and machine operation in plain and understandable language. Every operation entering into pamphlet binding and the binding of books is completely covered. Blank books, letterpress books, loose leaf covers, manifold work, marbling, gilt edging, finishing, and hand tooling are comprehensively explained and illustrated.

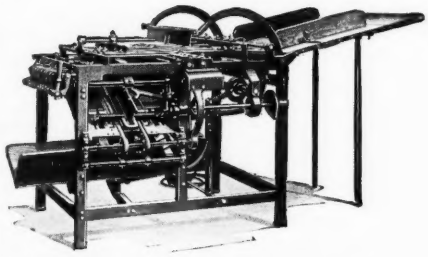
Two hundred and eighty-five illustrations, both halftones and line drawings, enable the novice to grasp the most minute details of the bookbinding art understandingly.

This compilation is a complete revision of the first edition of "Bookbinding and Its Auxiliary Branches," and embraces the best of ancient and modern practices. The author's vast experience is at your disposal in this book, which has been pronounced of inestimable value to all affiliated with the bookbinding and printing art.

Chapter Titles

Foreword
To Printers
Binding Definitions
Paper Operations
Manifold Work
Sheet Work
Forwarding Preliminaries
Forwarding
Decoration of Book Edges
Loose Leaf Binders
Punching
Finishing
Hand Tooling
Stamping and Embossing
Edge Gilding
Marbling
Care of Books
Some Inconsistencies in Bookbinding

THE INLAND PRINTER COMPANY
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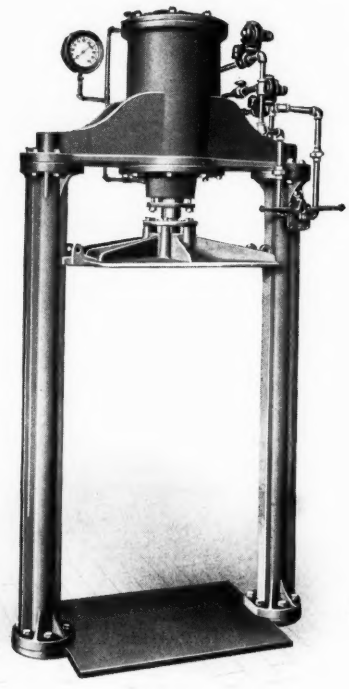
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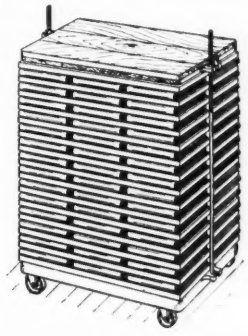


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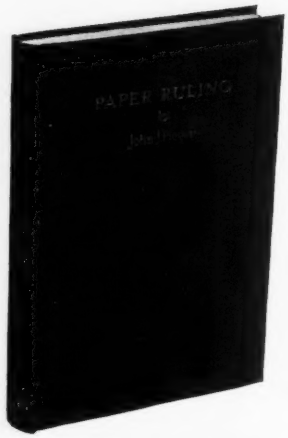
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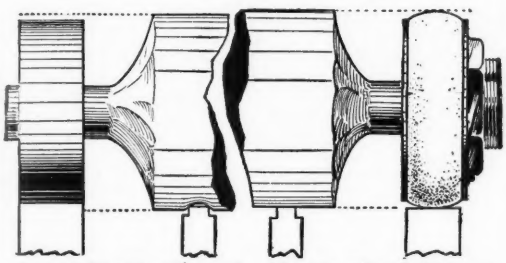
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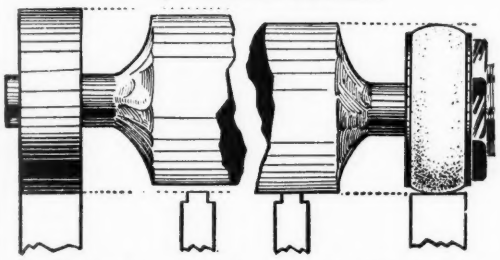
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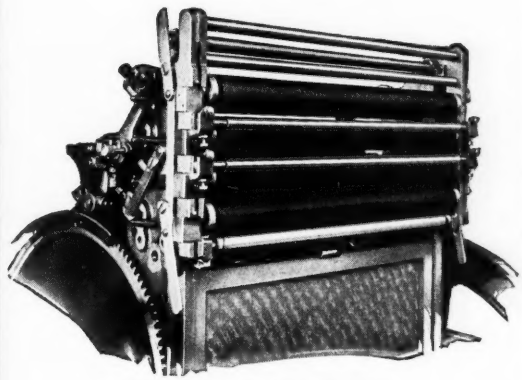
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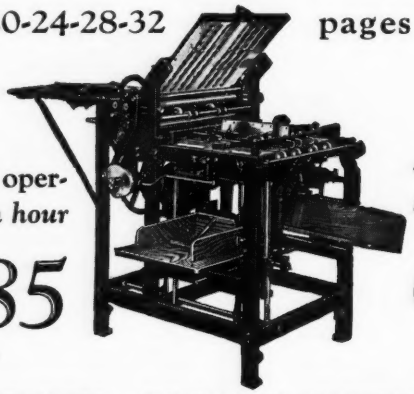
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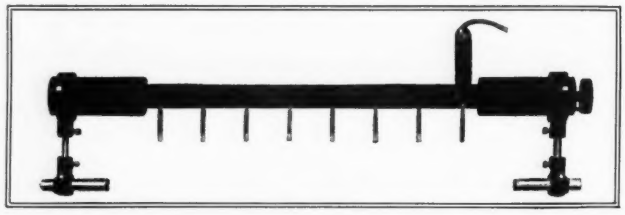
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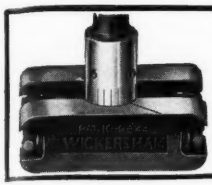
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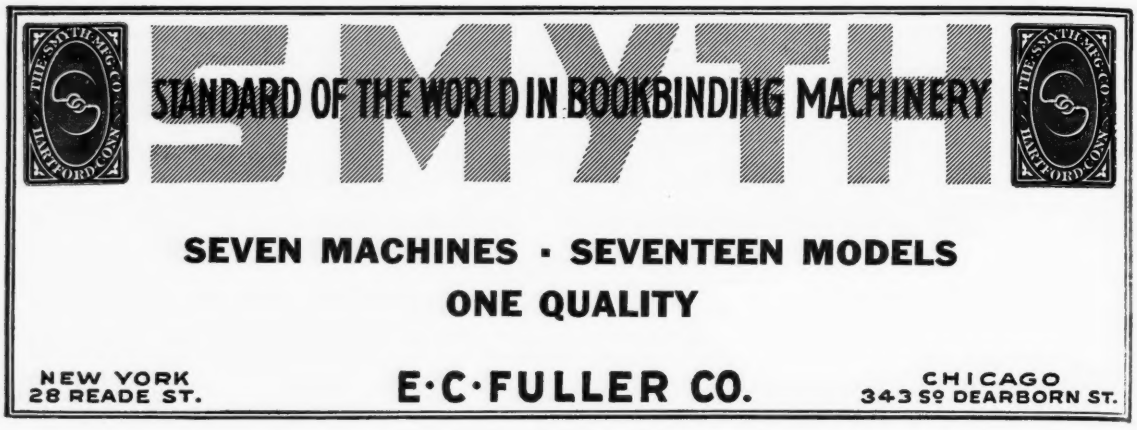
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Carmichael Blanket Co.	714
Challenge Machinery Co.	680, 691
Chalmers Chemical Co.	695
Chandler & Price Co.	Insert
Cheshire & Greenfield Mfg. Co.	689
Cleveland Folding Machine Co.	703
Cline Electric Mfg. Co.	685
Collins, A. M., Mfg. Co.	800
Commercial Engraving Publishing Co.	795
Conner, Fendler & Co.	839
Craig Sales Corporation	700
Crane & Co.	811
Crescent Engraving Co.	818
Cromwell Paper Co.	Insert
Damon Type Founders Co.	820
Dennison Mfg. Co.	803
Dexter Folder Co.	708-709
Dick, Rev. Robt., Estate	822
Dill & Collins	804
Dinse, Page & Co.	822
Dowd Knife Works	692
Doyle, J. E., Co.	839
Dunham-Watson Co.	839
Durant Mfg. Co.	674
Efficiency Bindery Table Co.	824
Embossograph Process Co.	816
Empire Type Foundry	824
Gilbert Paper Co.	805
Globe Engraving & Electrotype Co.	814
Goes Lithographing Co.	711
Golding Mfg. Co.	697, 795
Hacker Mfg. Co.	820
Hamilton Mfg. Co.	682
Hampden Glazed Paper & Card Co.	802
Hansen, L. A., Type Co.	818
Harris Automatic Press Co.	693
Henning, Bertel O.	793
Hill-Curtis Co.	706
Hoff, Leslie D., Mfg. Co.	824
Hoffmann Type & Engraving Co.	826
Horton Mfg. Co.	816
Howard Paper Co.	801
Indiana Chemical & Mfg. Co.	674
Intertype Corporation	705
Jennison-Wright Co.	681
Johnson, Chas. Eneu, & Co.	Insert
Jolly, J. & W.	836
Kalamazoo Vegetable Parchment Co.	814
Keratol Co.	806
Kidder Press Co.	713
Kimble Electric Co.	830
King Card Co.	833
Korfund Co.	716
Krug Electric Co.	833
Lachenbruch, Hugo	822
LaMonte, George, & Son	831
Lanston Monotype Machine Co.	821
Lee Hardware Co.	674
Leonard Machinery Co.	688
Liberty Folder Co.	833
Lisenby Mfg. Co.	701
Ludlow Typograph Co.	683
Megill, Edw. L.	792
Meisel Press Mfg. Co.	711
Mentges Folder Co.	715
Mergenthaler Linotype Co.	810, Cover
Metals Refining Co.	704
Miehle Printing Press & Mfg. Co.	678-679
Miller Saw-Trimmer Co.	719
Mittag & Volger	822
Modern Die & Plate Press Mfg. Co.	839
Mohr Lino-Saw Co.	715, 827
Molloy, David J., Co.	813
Monitor Controller Co.	831
Morgan Expansion Roller Truck Co.	835
Morgans & Wilcox Mfg. Co.	816
National Electric Light Association	699
National Printers' Supply Co.	686
Neenah Paper Co.	799
New Era Mfg. Co.	823
New Jersey Wire Stitching Machine Co.	829
Northwestern Electric Co.	822
Ortleb Corporation	825
Paper Mills' Co.	Cover
Parsons Paper Co.	809
Porte Publishing Co.	839
Printers Manufacturing Co.	820
Printing Machinery Co.	694
Products Co.	828
Richards, J. A., Co.	824
Robbins, Sabin, Paper Co.	819
Roberts Numbering Machine Co.	828
Rohne Electric Co.	831
Roko Products Co.	822
Royal Electrotype Co.	676-677
Salins, Howard D.	794
Schuyler-Hildman Co.	816
Scott, Walter, & Co.	821
Seybold Machine Co.	687
Smyth Mfg. Co.	840
Steel Products Engineering Co.	827
Stephens & Wickersham Quoin Co.	839
Stiles, Chas. L.	795
Stokes & Smith Co.	830
Swart, Geo. R., & Co.	712
Thomson-National Press Co.	835
Triad Direct Advertising Service	839
Triangle Ink & Color Co.	796
United American Metals Corp.	822
United Printing Machinery Co.	690
U. S. Envelope Co.	815
Utility Heater Co.	829
Vandercook & Sons	827
Want Advertisements	792
Warren, S. D., Co.	807
Wesel, F., Mfg. Co.	826
Western States Envelope Co.	796
Weston, Byron, Co.	817
West Virginia Pulp & Paper Co.	Insert
Wetter Numbering Machine Co.	827
White, James, Paper Co.	796
Wiggins, John B., Co.	796
Williams, Brown & Earle	839
Willsea Works	710
Wing's, Chauncey, Sons	824
Wood, Nathan & Virkus	Cover
Wood, Roger	824

ANNOUNCEMENTS

[Now is the time to anticipate your customers' needs for effective selling messages by presenting Announcement Ideas]

to be effective must have character

THE dominant feature of our Announcement line is character; in other words, quality, atmosphere and expressiveness, those factors so necessary to a real selling message.

Make use of the ideas and suggestions shown in our Sample Portfolios. Show them to your customers and prospects. They will prove to be mighty helpful in selling.

You will find an Announcement with the required degree of expressiveness for any purpose among the many grades, styles, colors, textures, finishes and weights which we carry in stock.

Ask us to help by furnishing samples and suggestions

The 23 Announcement Lines in Stock include

Imported Hand-Made Announcements
Deckle Edge Announcements
Paneled Sheets and Cards
Beautiful Textures
Rich Colors
Distinctive Finishes

[We are equipped in our Manufacturing Department to execute promptly orders for Announcements, Envelopes, Greeting Cards, etc., in special sizes and styles to meet individual or special requirements. Any suitable paper or board from our stocks may be utilized in making up such special orders.]

THE PAPER MILLS' COMPANY

Paper Merchants : Envelope Manufacturers

517-525 South Wells Street, Chicago

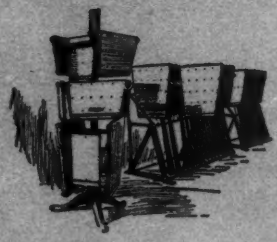
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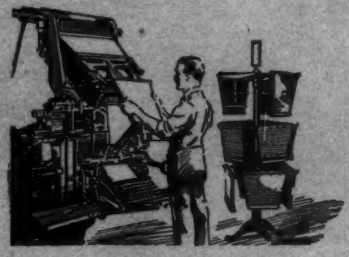
TRADE LINOTYPE MARK



HERE ARE YOUR LINOTYPES, as many as your product demands—different types of Linotypes for different kinds of work—Single or Multiple Distribution—one, two or three main magazines—with or without auxiliaries—to cast either 30 or 42 picas maximum measure.



HERE ARE YOUR TYPE FACES, as many as you need—conveniently stored in Standard Interchangeable Linotype Magazines—ready to produce composition of the highest quality in unlimited volume.



PUT ANY SELECTION OF FACES on the Linotype that is best adapted to the work in hand. When that job is finished, it takes only a minute to remove the magazines and re-equip the Linotype for its next task.

MERGENTHALER LINOTYPE COMPANY

Brooklyn, New York

SAN FRANCISCO CHICAGO NEW ORLEANS

CANADIAN LINOTYPE LIMITED, TORONTO

Agencies in the Principal Cities of the World

DISPLAY SET IN THE NEW NARCISS FACE, NOW BEING CUT FOR THE LINOTYPE. BODY IN LINOTYPE SCOTCH